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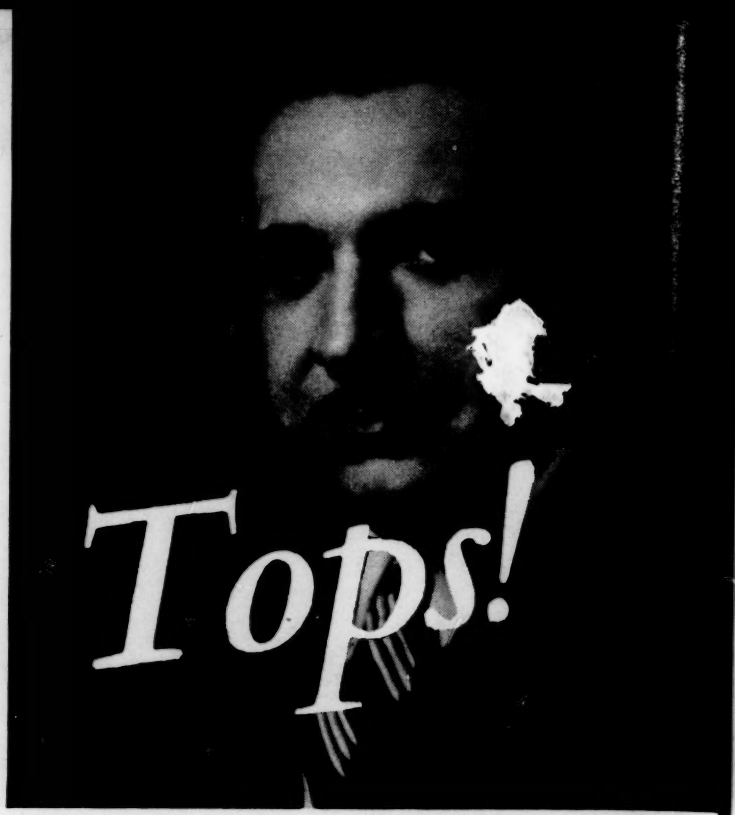
V.9 #9



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THE AMERICAN DANCER

250 West 57th Street, New York, N. Y.

VOL. 9 JUNE, 1936 No. 9

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Cover—JUNE and CHERRY PREISSER with DUKE MCHALE in the *Ziegfeld Follies*

Photograph by OGGIANO-IDA

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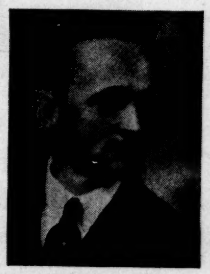

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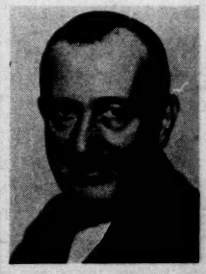

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BOOKS REVIEWED

Ballet Is Magic, by Walter Ware. 100 *pp., 12 illustrations. Ihra Publishing Co., N. Y. $1.00.*

In this book Walter Ware has caught the spirit of ballet, in some instances almost seeming to bring to life the dancers about whom he writes and the ballets in which they appear. It is a triple monograph of the lives and careers of Harriet Hoctor, Paul Haakon and Patricia Bowman, authentic in every detail as to the background and personalities of the dancers and rich in colorful description of the vehicles in which they appear before the public. *Ballet Is Magic* is a book which will inspire every dancer to greater heights by its glamorous picturization of these three who are idols of the musical ballets today. It is the second in a series of books about American dancers, following Ruth Howard's *Story of The American Ballet* issued last month, and should be on the suggested reading list of dance teachers for their pupils.

The Castanets and How to Play Them, by Nicholas Tsoukalas, Chicago. 20 pp., diagrams. $3.00.

Nicholas Tsoukalas has for some years been regarded as an authority in the technique of the Spanish dance in its manifold variations. Not the least of his accomplishments has been the recent production of this textbook on the art of wielding the castanets, as important to many Spanish dance forms as the bodily movements themselves. Mr. Tsoukalas has succeeded in making clear the fundamental technique of a subsidiary to the dance which Argentina and Argentinita, recognized mistresses of castanet-playing, have raised almost to the status of an independent art. Mr. Tsoukalas' guide book will serve as an admirable supplement to those long hours of practice which every Spanish dancer says are indispensable to adequate manipulation of the castanets.

Directing for the Amateur Stage, by Leslie Crump. 229 pp., 9 illustrations. Dodd, Mead and Co., N. Y. $2.50.

The author of this book is a director for amateur stage groups, and having found a need for a book which explains in simple language the general problems encountered in putting on a play, wrote this volume. It is therefore intended for amateur stage groups putting on comedies, tragedies, melodramas, etc. But so many of the problems encountered in that work are exactly similar to the problems faced by dance teachers putting on recitals and other types of performances, that there can be little doubt that there is much to be learned by them from Mr. Crump's book.

He discusses in detail such problems pertinent to the dance field as lighting, make-up, rehearsing, color, scenery, dress rehearsals, staging, preparation of manuscripts, etc. His book is perhaps of more benefit to those working with amateurs than the average book of stage technique, which is usually intended for professionals, and assumes too much technical knowledge. Mr. Crump assumes virtually no technical knowledge on the reader's part.

Of late there has been a tendency in dance school recitals to use simple stories, with dialogue and songs. Even little revue sketches are making their appearance on various school programs. It is in this connection that Mr. Crump's advice might be helpful to the dance teacher: in training people to speak dialogue, in staging such scenes properly, in lighting them artistically, and in all the other minute phases of preparation so necessary to the good presentation of anything whatever on a stage.

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Religious Dance

—And How It Is Used to Express Sacred Themes

by VERNA ARVEY

SEVERAL separate edicts were needed to eliminate dancing thoroughly from the old churches, who had used it as a means of worship. And the existence today of some of these traditional dances, in the very churches in which they were originally performed, proves how difficult it was for the people and the priests to accustom themselves to a form of worship without the dance. In the beginning, primitive people used the dance in the performance of sacred rites. Religious dances were done for ancient Greek deities, and in medieval churches the dance had a prominent place. The Bible often speaks of a Jewish dance.

Is it not strange, then, that in later years dancing suddenly became sinful and was prohibited, not only in church services, but to the churchgoers themselves in their private lives? And is it not strange that dancers, descended from the consecrated beings they once were, at one time were known in the social scale as entertainers, to whom almost any acts might be pardoned because of their calling.

Fortunately the situation has changed a great deal. Today a new religion has sprung up among intellectuals the world over. They worship beauty, as recreated in art. Since the dance has taken its place with the highest of art forms, it has become one of the phases through which the true intellectual feels a religious exaltation, perhaps a greater exaltation than would ever come to him through mere attendance at a church.

There are two ways of expressing religion in art. One is by means of abstractions, the other by the use of symbols. Many fine dancers now include dances of worship on their concert programs. Others are looking toward the time when the dance is included in all church services. Some dancers try to symbolize different forms and phases of worship. Others depend on their innate spirituality to impress their audiences.

The religious significance of dancing to the greater music of Bach is not to be forgotten, for Bach was religious; his whole life was irrevocably bound into the church. It follows that his music, the product of his mind and self, should be religious. His smaller dance suites lack some of that intensity and are simply dances. Therefore when one speaks of the "greater" music, Bach's compositions in the larger forms are meant. Cèsar Franck, too, wrote majestic music, awe-inspiring and soul-stirring.

There is very definitely an abstract form of the religious dance. Naturally, its external expression would vary with the individual and its success would depend on that individual's spiritual depth and intensity. Let us think of it in the words of one young dancer, Waldeen, who once hoped to make such a dance form her ultimate creative goal:

"The dancer who is eventually consummate in his or her art may influence immeasurably the spiritual and moral thought of a generation, for what more vigorous and inspiring example of the human experiencing the universe than this of a person before people: discovering and relinquishing, drifting with and contending with, embracing and despising the joys and pains of unreality and reality?

"The body is the symbol of humanity. It follows, then, that a body perfectly controlled by mind and muscle, and eventually controlled by the inspiration of the spirit, is an instrument to awaken the deep feeling of a people and to arouse in them aspirations toward discovering the good in their inner life. This instrument of exquisite balance and illimitable power of expression is a rare thing, and only made by a consecrated artist who has persevered through tortures of endless doubt and toil: it is the dancer.

"Each dance must move as a dance and not only as an interpretation; the abstract themes must each be a drama of the human soul, or human scene; a travail or ecstasy of the spirit, or of whatever other human spirit is chosen to be portrayed. Then an abstraction will not appear oppressive or confusing to the unesoteric spectator.

"Perhaps the dance is a prayer. The design should be pure and simple, without any soul-seeking marring its physical aspects, and so

(Continued on page 40)

RUTH ST. DENIS, *here shown in her Black and Gold Sari dance, has been dedicating herself to the religious dance*

WALDEEN, *young California dancer, in her religious abstraction, the Andantino, from the Medtner Sonata*

The Call Board

ELEANORE *and* KATHRYN SMITH *are tap, toe and eccentric specialists most recently seen at Montreal's smart Club Lido*

CERTAIN current activities of the American Federation of Actors, stage artists' union including the variety field, have special interest for dancers.

Secretary WHITEHEAD is one of the sponsors of the plan to form and tour WPA vaudeville units through towns which have no stage shows. This is part of the AFA policy to revive vaudeville, still being strangled by the death-grip of the picture companies on theatres. Next month Mr. Whitehead assumes active direction of the Project on a three-month leave-of-absence from the AFA.

AFA is warning Chicago dancers against the recently exposed Cafe Performers' Association of America, which the Illinois State Attorney found to be illegal: a racket. Dancers everywhere should be on guard against any organization unless it is the AFA or one of its sister unions in the American Federation of Labor set-up.

Two years ago metropolitan department stores had the bright idea of offering dancing lessons free to children, as a come-on. Now a New York store is arranging publicity tie-ups with local clubs, with the result that acts have to do extra work without extra pay. AFA is protesting this. As the idea is probably being practised elsewhere in the country, dancers who are being victimized should get in touch with the AFA for help.

In March the AFA held a special open meeting of night club artists, including many dancers, at which Secretary Whitehead explained the AFA program for betterment of working conditions in clubs. Six hundred attended, giving a big impetus to the organization movement in New York.

LOIS and JEAN STERNER learned four routines from JOHNNY MATTISON, N. Y., and then sailed for London to open at the Palladium. . . . PORTIA PORTER, specialist in Mexican and Spanish dances, is seen in some bullring sequences in Universal's current release of its short subject, *Stranger Than Fiction*. . . . GLEN GIDEON, GALLE and FOWLER have completed nearly four months in Mexican theatres, returning soon to Amarillo.

LA MERI, American dancer who has spent several seasons in Italy, and last month appeared in London, has sailed for Australia for a six-month tour.

Letter

From WILLIAM THOMPSON, Chicago:

Being a reader of your AMERICAN DANCER, the writer has taken the liberty of sending to you some data relative to the dance contest held here in Chicago by the *Herald-Examiner*.

Some friends and myself went to the Sherman Hotel, Bal-Tabarin Room, April 16 at 8 P.M., to see the tap division contest, the public being invited by the newspaper to come, as no charge was made. Upon arriving, we found the tap division was to be divided, according to some clerks who were giving out numbers, into three divisions: buck and tap, waltz clog and soft shoe. Having about two hundred or more contestants to perform, this turned out to be quite a problem. So, not being able to get all the contestants on the floor at once, someone decided to let about twenty-five to forty contestants dance all at the same time. Also it was decided by someone that the music played should be *Sweet Georgia Brown* for the buck and tap, *Suwanee River* for the soft shoe, and *East Side West Side* for the waltz number. Those having brought their music and piano player were surely at a disadvantage as no time or notice was given to them that they were to dance to the music selected. Can anyone imagine the above number of vocalists trying to sing all at the same time and then have some judges try to pick a winner?

The floor of the hall was used the night previously for some ballroom dancing, and before the contest started it was covered with a preparation which looked like resin to prevent slipping. But several of the dancers were still unable to stand or dance on it and took some falls. It must have looked like a three-ring circus to the judges of the contest, as every dancer was doing a different step, and when you get twenty-five to forty dancers, especially tap dancers, up at once doing steps and making a lot of noise and this not in unison, it is not a fair break to any of the dancers. The dancers all finished up in batches or groups until it was all over. Then an announcement was made that it would be impossible that evening to decide the winners. You must buy the *Herald-Examiner* morning edition to find the ultimate winners. Whether the judges or the newspaper decided who was the king and queen of tapdom my friends and myself have been unable to find out. However, in perusing some of the morning editions we did find that entrants from most of the suburbs of Chicago were declared winners. This no doubt will boost the circulation of the paper in those villages.

Now, in conclusion, the judges of the contest, who were from some of the dancing schools here in Chicago, had a job wished on them which they evidently did not relish, and would gladly have relinquished if possible. To all the parents who came with their boys and girls who were contestants, and to all other dance contestants who were not lucky to be chosen as winners, I would say: Don't be discouraged or downhearted, as not being a winner in a contest handled as this one was would not be held against you. You may have more style, grace, rhythm and tempo than the ones selected. So just keep on dancing.

Dancing as an art should not be held accountable for the failure of promoters who don't know the rudiments of this art.

PAUL *and* THELMA STONE, *brother-and-sister team seen in Cleveland night clubs, feature the presentation of this Golden Indian dagger dance, their bodies bronzed. They were trained* by LEO FREDERICKS, *Cleveland*

Screen Dancers' Guild

The Screen Dancers' Guild held its first annual ball at the Fiesta Room of the Ambassador Hotel on Saturday, April 4. There were approximately two thousand people present, among them many picture stars who started their careers as dancers.

They had a brilliant floor show with GUY RENNIE, FUZZY KNIGHT and BENNY BAKER as masters of ceremony. Among those taking part were DAWN MEREDITH, blues singer; RAYMOND and DOLORES, dance team, who danced a rumba and a waltz; GOWER CHAMPION and JEANNE TYLER, winners of the VELOZ and YOLANDA Dance Contest; and EDDIE LEBARON'S Rumba Band from the Coconut Grove.

Twenty members of the Guild appeared in a huge number in which they danced parts of routines from the pictures *Colleen* and *Showboat*.

They had a fashion parade in which gowns from various pictures which had been worn by stars were modeled by members of the Guild.

They gave away an automobile on a winning number drawn from a golden barrel; ALAN MOWBRAY was the judge. BETTE DAVIS won the car, and through some misunderstanding or misrepresentation it was announced in a trade paper the following morning that she worked in the office of the Guild. But this is not so. Miss Davis never had anything to do with the Guild office, nor is she a member of the Guild. The drawing was absolutely honest and aboveboard, the Guild paying cash for the car which was given away.

The winners of the "It" Boy and Girl contest were announced as MARY DONAVAN and DON AKERMAN. They won a free trip to Chicago, a new wardrobe and a course of dancing. Mr. Akerman chose not to take the trip but to stay here and on the strength of the publicity he received better his position in pictures. Apparently he has succeeded, for he is now playing a small part and doing a dance with MARION DAVIES in her new picture.

Americans as Spanish Dancers

Can a Foreigner Achieve That Much-Vaunted Native Authenticity? And Is It Important?

by JOHN A. CROW

AMERICAN girls who have become successful as Spanish dancers have repeatedly been criticized for not being authentic. This is the obvious remark for the critic to make, but it does not show a very tolerant sympathy for what dancing should be. It is simply a destructive way of dodging the real issue: is the dancing good or not?

There is no logical reason why a non-Spaniard who gives a program of Spanish dances, or "impressions of Spanish dances", if you will have it that way, should not be called a Spanish dancer. So long as Spanish dancing is the basis there should be no quibbling over terms, and authenticity or non-authenticity ought to be regarded as distinctly subordinate.

In the last few years several American girls have taken up Spanish dancing as a career, and a few of them have attained popularity. Among the newer artists in this group are Sarita, a newcomer in the concert field this year, and Clarita Martin, who is pretty well-known in New York and Chicago and other cities in their vicinity. Both of these dancers are more American than Spanish in many ways—though both lay claim to Spanish ancestry—yet an overwhelming enthusiasm for Spanish dancing has made them subordinate everything else in their lives to it.

Sarita says that she cannot remember when she first became interested in Spanish dancing; she has loved it as far back as her memory goes, and has always wanted to study it.

"I do remember that I ran away from school when I was just a child," she said, "in order to spend all my time practising. It must have been in my blood. My mother is Spanish, but my father is American. Somehow, though, I have always felt that my feelings are more Spanish than American. For instance, I can feel the rhythms and sentiments of Spanish music and dances intuitively, and I believe it is the Latin blood in me that makes this possible."

SARITA, *a comparative newcomer to the ranks of Spanish concert dancers*

Speaking about American girls who are seriously desirous of taking up Spanish dancing, she continued, but not altogether convincingly: "I think a strain of Latin blood, not necessarily Spanish but preferably so, is a prerequisite for the best possible work in this field. A certain spice and character seem to be missing if the interpreter is of the pure American type. Study in Spain helps a lot, of course, but nothing can take the place of a strain of Latin blood."

As Sarita was talking, your interviewer wondered if this attitude were not more or less forced on her by the critics. One thing at least is certain: nine Spanish dancers out of ten try to find some Spanish blood somewhere among their ancestors, and if they cannot locate any, they usually feign it so seriously that, before long, they are convinced of their unique aptitude in this direction.

After Sarita had gotten this necessary disclosure out of her system, she went into the interesting story of her training:

"I lived alternately in Spain and America. Every chance I got I went abroad to visit my mother's folks, and before long I felt as much at home there as here. I have also travelled a great deal in South America, and found a great many fascinating dances there which have never been presented on the North American stage. I studied mainly under Guillermo del Oro, now in San Francisco. He is the only Spanish dancer ever to receive a diploma from Cecchetti, the famous ballet master. I think ballet training is essential as a background if one wishes to make the most of Spanish dancing, and it is a point far too generally neglected."

Another phase of Spanish dancing which Sarita regards as too often dismissed with a merely mechanical sort of training is castanet playing.

"There are only one or two real castanet artists in the world," she said. "Argentina and Argentinita are the only ones I know of; the rest—well, they beat out the rhythms and that is all. But castanets should serve a much greater purpose than that. They are the voice of the pantomime, and can express hundreds of different modulations. They can talk, sing, sob, trill or snap as the music and the mood require. Their fine points are learned only after the most intense study, and these points distinguish between the mediocre dancer and the real artist. At least five years of rather laborious practice is necessary before a dancer should consider a recital."

Sarita then told something of the manner in which she composes her dances, always working music and steps out together so that in the end the two will bend together perfectly. She seldom dances to classical pieces; folk music affords her greater liberty of composition. Her desire to have fresh and unusual routines has led her to become much interested in South America.

Iberian dance, is an established mid-western concert attraction—Paul Hansen photo

"South American dances," she said enthusiastically, "give one an entirely different and fresh outlook on Spanish dancing as a whole. Some people might say that the Indian dances at least belong under another category, but even the Indians are so much influenced by Spanish music and steps that this distinction seems to me unnecessary. In Peru and Ecudor I found some of the most unique dances that I have seen. The Indians there are a very shy race, and their coquetry is of a subdued, subtle kind which makes charming pantomime. The music has just enough of the Indian melancholy about it to make the character stand out."

So far as the practical side of her career is concerned, she prefers concert to hotel or cabaret work, though some critics have recommended musical comedy as a fit vehicle for her.

"Concert is probably the harder road, certainly the steeper one at the start," she said. "But the added independence one has and the greater length of one's career compensate for this. However, the cost is very high, both in actual money and in time and labor, and unless the dancer is sold on the idea body and soul she had better remain content with whatever other kind of work she can find."

Clarita Martin, like Sarita, points to her Spanish descent and her close association with things Spanish.

"I have always had a natural inclination toward everything Spanish," she said. "I spent several years in Cuba and most of my life with Spanish people, having as a lifelong friend a Sevillana through whom I learned the traditional songs and dances."

Miss Martin agrees with Sarita as to the advantages of a strain of Latin blood, but she believes that Spanish *esprit* is due as much to training as to birth.

"Naturally a strain of Latin blood helps," she explained, "but it does not hold true that all dancers with Spanish blood have *gracia.* There must be a very decided feeling for Spanish rhythms, long contact with the people, to become thereby familiar with their language and customs."

In regard to a ballet background, she disagrees with Sarita, and points out that most

(*Continued on page* 34)

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BOOKS REVIEWED

Ballet Is Magic, by Walter Ware. 100 *pp., 12 illustrations. Ihra Publishing Co., N. Y. $1.00.*

In this book Walter Ware has caught the spirit of ballet, in some instances almost seeming to bring to life the dancers about whom he writes and the ballets in which they appear. It is a triple monograph of the lives and careers of Harriet Hoctor, Paul Haakon and Patricia Bowman, authentic in every detail as to the background and personalities of the dancers and rich in colorful description of the vehicles in which they appear before the public. *Ballet Is Magic* is a book which will inspire every dancer to greater heights by its glamorous picturization of these three who are idols of the musical ballets today. It is the second in a series of books about American dancers, following Ruth Howard's *Story of The American Ballet* issued last month, and should be on the suggested reading list of dance teachers for their pupils.

The Castanets and How to Play Them, by Nicholas Tsoukalas, Chicago. 20 *pp., diagrams.* $3.00.

Nicholas Tsoukalas has for some years been regarded as an authority in the technique of the Spanish dance in its manifold variations. Not the least of his accomplishments has been the recent production of this textbook on the art of wielding the castanets, as important to many Spanish dance forms as the bodily movements themselves. Mr. Tsoukalas has succeeded in making clear the fundamental technique of a subsidiary to the dance which Argentina and Argentinita, recognized mistresses of castanet-playing, have raised almost to the status of an independent art. Mr. Tsoukalas' guide book will serve as an admirable supplement to those long hours of practice which every Spanish dancer says are indispensable to adequate manipulation of the castanets.

Directing for the Amateur Stage, by Leslie Crump. 229 *pp., 9 illustrations. Dodd, Mead and Co., N. Y.* $2.50.

The author of this book is a director for amateur stage groups, and having found a need for a book which explains in simple language the general problems encountered in putting on a play, wrote this volume. It is therefore intended for amateur stage groups putting on comedies, tragedies, melodramas, etc. But so many of the problems encountered in that work are exactly similar to the problems faced by dance teachers putting on recitals and other types of performances, that there can be little doubt that there is much to be learned by them from Mr. Crump's book.

He discusses in detail such problems pertinent to the dance field as lighting, make-up, rehearsing, color, scenery, dress rehearsals, staging, preparation of manuscripts, etc. His book is perhaps of more benefit to those working with amateurs than the average book of stage technique, which is usually intended for professionals, and assumes too much technical knowledge. Mr. Crump assumes virtually no technical knowledge on the reader's part.

Of late there has been a tendency in dance school recitals to use simple stories, with dialogue and songs. Even little revue sketches are making their appearance on various school programs. It is in this connection that Mr. Crump's advice might be helpful to the dance teacher: in training people to speak dialogue, in staging such scenes properly, in lighting them artistically, and in all the other minute phases of preparation so necessary to the good presentation of anything whatever on a stage.

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All books and routines advertised on this page have been approved by THE AMERICAN DANCER INSTITUTE.

Show Boat on Screen

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Dance Notes from London

by DOROTHY NORMAN CROPPER

An American Teacher Writes from England about Ballroom Dance, and Includes Descriptions of Some Old-Time Dances Still in Use

MUCH has been said and written regarding the subject of routines in ballroom dancing, in England as well as in the States. While the tendency of the so-called sophisticated dancer is to dance *ad lib*, there are hundreds of dancers who still hold to the old routines as laid down at the time public dancing began to come into prominence—from 1912 on.

Personally, I have never advocated the use of routines in the ballroom because aside from the difficulty necessitated by all dancers having to use the same routines in order to be able to dance together, there is the question of practicality on a crowded floor. In large cities routines are seldom seen, but away from the dance centers they are constantly encountered. This is particularly true in England. AMERICAN DANCER readers may be interested to know that the *Valeda* and the *Hesitation* are still danced in the form in which they were introduced here nearly a quarter of a century ago.

Let us take London for an example of city dancing. At the Savoy, Ciro's, Dorchester House and similar places one sees the same type of dancing as at the Waldorf, the Plaza, and the average night club of the better kind in New York. The only noticeable difference is that in the majority of dance places in London there are several outstanding couples who do the most intricate footwork and yet remain strictly ballroom dancers. These are the demonstration couples. The average dancer is not, I think, the equal of the American in ability, especially in the sense of rhythm.

Demonstration dancing has aroused a keener interest in ballroom work among good English dancers and I am wondering why some forward-thinking hotel manager in New York does not try this angle. At least it is new to New York and might be the means of attracting business. Nothing, however, can replace the exhibition teams in which Americans definitely excel.

Price and Palmer, winners of the 1936 championship, who recently spent a few weeks in New York, are an excellent illustration of demonstration dancers. They are not an exhibition team in the American sense of the word. And, as demonstration couples are not a part of American dance life, New York did not appreciate them. Demonstration dancing at its best is the most perfect form in which strictly ballroom work can be done and is entirely separate from the exhibition class. The mistake then was for Price and Palmer to appear where exhibition teams were featured and where the clientele expected to see showy work with lifts and tricks.

The current popular dances in England are fox trot, quickstep, waltz, rumba and tango, although extremely few dance anything but fox trot combinations to rumba and the tango is not nearly as much in evidence as we have been led to suppose. You might be interested to hear that several dancers-about-town have answered my queries regarding the lack of tango with: "You must remember this is not New York!"

I would say that the dancing of the average Londoner is not equal to that of the average New Yorker; that the English demonstration couples are superior to others anywhere; and that most emphatically there is no more tango in London than in New York, if as much. The ballroom branch of the Imperial Society in London has made a fine art of ballroom dancing that we would do well to consider. And the introduction of demonstration couples would create a new interest.

Now, regarding dancing in the provinces—and by provinces is meant any place outside of London! While plenty of the *ad lib* type of dancing is to be found here, it is *only* here that we meet with routines. Many of these are in exactly the same form in which they appeared years ago. Recently, at a dance some twelve hours' journey from London I saw several hundred people dancing the *Valeda*. It was amazing to see every couple in the room move in unison in open position first in the line of dance, then against it and finally forward again, this time in regular position with a waltz turn. Despite the modern interpretation there was a dignity and charm about it that was appealing. The most popular of these routines are the *Valeda, Hesitation, Military Two-Step,* and, believe it or not, the *Lancers*. It is not only at private affairs that these routines are danced, but *in the dance halls.*

In an English city of, say, half a million or less population, the dance hall plays a distinctive part. Not only is it a dance hall as we understand the term, but it caters to a social clientele certain nights in the week. For example, on Wednesdays it might be open only to what corresponds to the country club group in small communities, at which time everyone is in evening dress; Thursday the admission charge in proportion to their night the dance is for factory workers with purses; on Friday a private club or some organization may take over the hall, at which time the public is not admitted. Regardless of clientele the routine is so much a part of the dance life that illuminated signs proclaim *Valeda* or *Military Two-Step.*

Having been asked for a description of the *Valeda* by the New York Society, I thought it might interest readers of THE AMERICAN DANCER. And for good measure I include the *Hesitation* and the *Military Two-Step,* all of which were obtained through the courtesy of Mr. Harry Dyson.

Valeda (Waltz)

Gentleman's part described; lady dances counterpart.

In open position with gentleman's R hand holding lady's L.

Step fwd. L, swing R (1 M), waltz fwd. R (1 M). Facing partner, step side L, draw R to L and transfer weight (1 M), step side L and draw R to L without transferring weight (1 M). Face opposite line of dance, gentleman taking lady's R hand with his L; repeat above beginning with R ft. (4 M). Take regular position and waltz fwd. 8 M, turning alternately R and L (8 M). In all, 16 M.

Hesitation (Waltz)

Closed position with lady at gentleman's R side.

Step fwd. L (1 M), bkwd. R (1 M), fwd. L (1 M), bkwd. R (1 M). Walk fwd. L (1 M), R (1 M), L (Ct. 1-2) close R (3) (1 M), fwd. L (1 M). 8 M.

Step bkwd. R, L, R (3 M). L, bending knee (Ct. 1-2), transfer weight fwd. to R (3) (1 M). 4 waltz steps beginning L and turning R (4 M), 8 M. In all, 16 M.

Military Two-Step (Quickstep in 6/8)

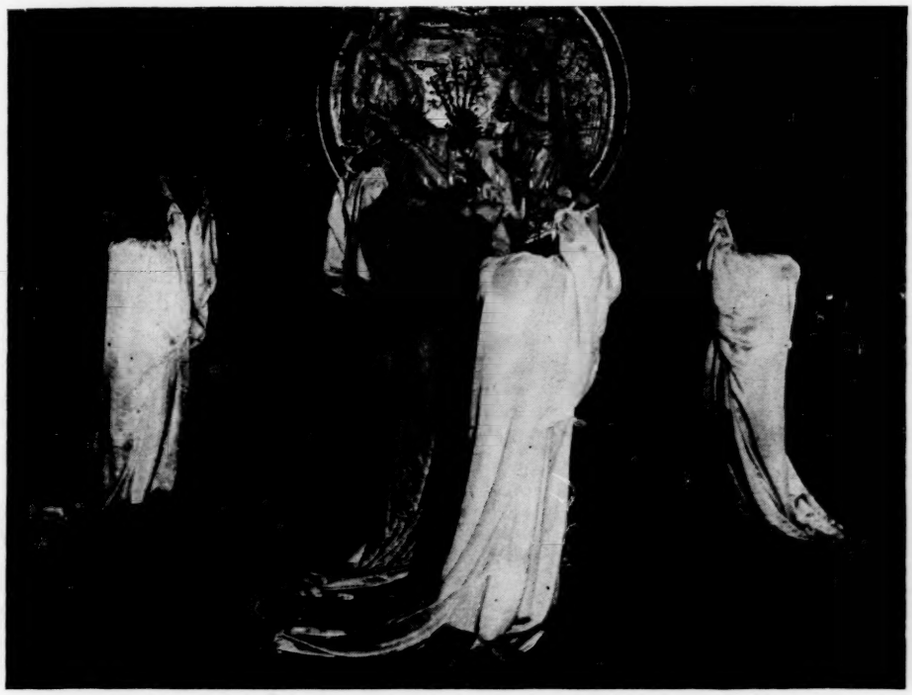
In open position, inside hands joined. Point L fwd. (1 M), point L bkwd., saluting with R hand as lady makes a bob curtsey (1 M), fwd. L, R, L, making half-turn toward partner (2 M). Repeat, moving against line of dance, beginning with R ft. (4 M) 8 M.

Take regular position and do 8 waltz-form steps, each step on cts. 1-a-2, turning R, then L (8 M). In all, 16 M.

NEXT MONTH

Another article by Miss Cropper, entitled "Beware of Competitions," telling of England's surprising experiences with dance contests. This country's current competitive rage—in New York, Chicago, Los Angeles, and other cities—makes Miss Cropper's report and comments very timely.

FE ALF, *dance event artist, remains one of those who have succeeded in transplanting the* WIGMAN *method to New York*



Ritual as done by PHOEBE GUTHRIE *dancers in St. Mark's-in-the-Bouwerie, New York's first church to present the dance in services*

Religious Dance

—And How It Is Used to Express Sacred Themes

by VERNA ARVEY

SEVERAL separate edicts were needed to eliminate dancing thoroughly from the old churches, who had used it as a means of worship. And the existence today of some of these traditional dances, in the very churches in which they were originally performed, proves how difficult it was for the people and the priests to accustom themselves to a form of worship without the dance. In the beginning, primitive people used the dance in the performance of sacred rites. Religious dances were done for ancient Greek deities, and in medieval churches the dance had a prominent place. The Bible often speaks of a Jewish dance.

Is it not strange, then, that in later years dancing suddenly became sinful and was prohibited, not only in church services, but to the churchgoers themselves in their private lives? And is it not strange that dancers, descended from the consecrated beings they once were, at one time were known in the social scale as entertainers, to whom almost any acts might be pardoned because of the calling.

Fortunately the situation has changed a great deal. Today a new religion has sprung up among intellectuals the world over. The worship beauty, as recreated in art. Since the dance has taken its place with the higher art forms, it has become one of the paths through which the true intellectual feels religious exaltation, perhaps a greater exaltation than would ever come to him through mere attendance at a church.

There are two ways of expressing religion in art. One is by means of abstractions, the other by the use of symbols. Many modern dancers now include dances of worship in their concert programs. Others are looking toward the time when the dance is included in all church services. Some dancers try to symbolize different forms and phases of worship. Others depend on their innate spirituality to impress their audiences.

The religious significance of dancing to the greater music of Bach is not to be forgotten, for Bach was religious; his whole life was irrevocably bound into the church. It follows that his music, the product of his mind and self, should be religious. His smaller dance suites lack some of that intensity and are simply dances. Therefore when one speaks of the "greater" music, Bach's compositions in the larger forms are meant. César Franck, too, wrote majestic music, awe-inspiring and soul-stirring.

There is very definitely an abstract form of the religious dance. Naturally, its external expression would vary with the individual and its success would depend on that individual's spiritual depth and intensity. Let us think of it in the words of one young dancer, Waldeen, who [illegible] to make such a dance form [illegible]ive goal:

"The dancer who is eventually consummate in his or her art may influence immeasurably the spiritual and moral thought of a generation, for what more vigorous and inspiring example of the human experiencing the universe than this of a person before people: discovering and relinquishing, drifting with and contending with, embracing and despising the joys and pains of unreality and reality?

"The body is the symbol of humanity. It follows, then, that a body perfectly controlled by mind and muscle, and eventually controlled by the inspiration of the spirit, is an instrument to awaken the deep feeling of a people and to arouse in them aspirations toward discovering the good in their inner life. This instrument of exquisite balance and illimitable power of expression is a rare thing, and only made by a consecrated artist who has persevered through tortures of endless doubt and toil: it is the dancer.

"Each dance must move as a dance and not only as an interpretation; the abstract themes must each be a drama of the human soul, or human scene; a travail or ecstasy of the spirit, or of whatever other human spirit is chosen to be portrayed. Then an abstraction will not appear oppressive or confusing to the unesoteric spectator.

"Perhaps the dance is a prayer. The design should be pure and simple, without any soul-seeking marring its physical aspects, and so

(Continued on page 40)

EEN, *young California dancer, in her us abstraction, the Andantino, from the Medtner Sonata*

The Call Board

ELEANORE *and* KATHRYN SMITH *are tap, toe and eccentric specialists most recently seen at Montreal's smart Club Lido*

CERTAIN current activities of the American Federation of Actors, stage artists' union including the variety field, have special interest for dancers.

Secretary WHITEHEAD is one of the sponsors of the plan to form and tour WPA vaudeville units through towns which have no stage shows. This is part of the AFA policy to revive vaudeville, still being strangled by the death-grip of the picture companies on theatres. Next month Mr. Whitehead assumes active direction of the Project on a three-month leave-of-absence from the AFA.

AFA is warning Chicago dancers against the recently exposed Cafe Performers' Association of America, which the Illinois State Attorney found to be illegal: a racket. Dancers everywhere should be on guard against any organization unless it is the AFA or one of its sister unions in the American Federation of Labor set-up.

Two years ago metropolitan department stores had the bright idea of offering dancing lessons free to children, as a come-on. Now a New York store is arranging publicity tie-ups with local clubs, with the result that acts have to do extra work without extra pay. AFA is protesting this. As the idea is probably being practised elsewhere in the country dancers who are being victimized should ge in touch with the AFA for help.

In March the AFA held a special op meeting of night club artists, including ma dancers, at which Secretary Whitehead plained the AFA program for betterment working conditions in clubs. Six hundred tended, giving a big impetus to the org zation movement in New York.

LOIS and JEAN STERNER learned routines from JOHNNY MATTISON, N and then sailed for London to open a Palladium. . . . PORTIA PORTER, cialist in Mexican and Spanish danc seen in some bullring sequences in Univ current release of its short subject, *St Than Fiction*. . . . GLEN GII GALLE and FOWLER have completed ly four months in Mexican theatres, ing soon to Amarillo.

LA MERI, American dancer who has spent several seasons in Italy, and last month appeared in London, has sailed for Australia for a six-month tour.

Letter

From WILLIAM THOMPSON, Chicago:

Being a reader of your AMERICAN DANCER, the writer has taken the liberty of sending to you some data relative to the dance contest held here in Chicago by the *Herald-Examiner*.

Some friends and myself went to the Sherman Hotel, Bal-Tabarin Room, April 16 at 8 P.M., to see the tap division contest, the public being invited by the newspaper to come, as no charge was made. Upon arriving, we found the tap division was to be divided, according to some clerks who were giving out numbers, into three divisions: buck and tap, waltz clog and soft shoe. Having about two hundred or more contestants to perform, this turned out to be quite a problem. So, not being able to get all the contestants on the floor at once, someone decided to let about twenty-five to forty contestants dance all at the same time. Also it was decided by someone that the music played should be *Sweet Georgia Brown* for the buck and tap, *Suwanee River* for the soft shoe, and *East Side West Side* for the waltz number. Those having brought their music and piano player were surely at a disadvantage as no time or notice was given to them that they were to dance to the music selected. Can anyone imagine the above number of vocalists trying to sing all at the same time and then have some judges try to pick a winner?

The floor of the hall was used the night previously for some ballroom dancing, and before the contest started it was covered with a preparation which looked like resin to prevent slipping. But several of the dancers were still unable to stand or dance on it and took some falls. It [illegible] looked like a three-ring circus [illegible] the contest, as every da[illegible]rent step, and whe[illegible]y dancers, esp[illegible] doing steps [illegible]ot in u[illegible]f the

batches or groups until it was all over. Then an announcement was made that it would be impossible that evening to decide the winners. You must buy the *Herald-Examiner* morning edition to find the ultimate winners. Whether the judges or the newspaper decided who was the king and queen of tapdom my friends and myself have been unable to find out. However, in perusing some of the morning editions we did find that entrants from most of the suburbs of Chicago were declared winners. This no doubt will boost the circulation of the paper in those villages.

Now, in conclusion, the judges of the contest, who were from some of the dancing schools here in Chicago, had a job wished on them which they evidently did not relish, and would gladly have relinquished if possible. To all the parents who came with their boys and girls who were contestants, and to all other dance contestants who were not lucky to be chosen as winners, I would say: Don't be discouraged or downhearted, as not being a winner in a contest handled as this one was would not be held against you. You may have more style, grace, rhythm and tempo than the ones selected. So just keep on dancing.

Dancing as an art should not be held accountable for the failure of promoters who don't know the rudiments of this art.

Screen Dancers' Guild

The Screen Dancers' Guild held its first annual ball at the Fiesta Room of the Ambassador Hotel on Saturday, April 4. There were approximately two thousand people present, among them many picture stars who started their careers as dancers.

They had a brilliant floor show with GUY RENNIE, FUZZY KNIGHT and BENNY BAKER as masters of ceremony. Among those taking part were DAWN MEREDITH, blues singer; RAYMOND and DOLORES, dance team, who danced a rumba and a waltz; GOWER CHAMPION and JEANNE TYLER, winners of the VELOZ and YOLANDA Dance Contest; and EDDIE LEBARON'S Rumba Band from the Coconut Grove.

Twenty members of the Guild appeared in [illegible]ge number in which they danced parts of [illegible]es from the pictures *Colleen* and *Show-*

[illegible]y had a fashion parade in which gowns [illegible]arious pictures which had been worn [illegible]s were modeled by members of the

gave away an automobile on a win-mber drawn from a golden barrel; MOWBRAY was the judge. BETTE won the car, and through some misnding or misrepresentation it was an- in a trade paper the following morn- she worked in the office of the Guild. is not so. Miss Davis never had to do with the Guild office, nor is ember of the Guild. The drawing olutely honest and aboveboard, the aying cash for the car which was vay.

vinners of the "It" Boy and Girl con- re announced as MARY DONAVAN ON AKERMAN. They won a free trip icago, a new wardrobe and a course of ag. Mr. Akerman chose not to take the but to stay here and on the strength ie publicity he received better his posi- in pictures. Apparently he has succded, for he is now playing a small part d doing a dance with MARION DAVIES her new picture.

JUNE, 1936

Americans as Spanish Dancers

Can a Foreigner Achieve That Much-Vaunted Native Authenticity? And Is It Important?

by JOHN A. CROW

AMERICAN girls who have become successful as Spanish dancers have repeatedly been criticized for not being authentic. This is the obvious remark for the critic to make, but it does not show a very tolerant sympathy for what dancing should be. It is simply a destructive way of dodging the real issue: is the dancing good or not?

There is no logical reason why a non-Spaniard who gives a program of Spanish dances, or "impressions of Spanish dances", if you will have it that way, should not be called a Spanish dancer. So long as Spanish dancing is the basis there should be no quibbling over terms, and authenticity or non-authenticity ought to be regarded as distinctly subordinate.

In the last few years several American girls have taken up Spanish dancing as a career, and a few of them have attained popularity. Among the newer artists in this group are Sarita, a newcomer in the concert field this year, and Clarita Martin, who is pretty well-known in New York and Chicago and other cities in their vicinity. Both of these dancers are more American than Spanish in many ways—though both lay claim to Spanish ancestry—yet an overwhelming enthusiasm for Spanish dancing has made them subordinate everything else in their lives to it.

Sarita says that she cannot remember when she first became interested in Spanish dancing; she has loved it as far back as her memory goes, and has always wanted to study it.

"I do remember that I ran away from school when I was just a child," she said, "in order to spend all my time practising. It must have been in my blood. My mother is Spanish, but my father is American. Somehow, though, I have always felt that my feelings are more Spanish than American. For instance, I can feel the rhythms and sentiments of Spanish music and dances intuitively, and I believe it is the Latin blood in me that makes this possible."

SARITA, *a comparative newcomer to the ranks of Spanish concert dancers*

Speaking about American girls who are seriously desirous of taking up Spanish dancing, she continued, but not altogether convincingly: "I think a strain of Latin blood, not necessarily Spanish but preferably so, is a prerequisite for the best possible work in this field. A certain spice and character seem to be missing if the interpreter is of the pure American type. Study in Spain helps a lot, of course, but nothing can take the place of a strain of Latin blood."

As Sarita was talking, your interviewer wondered if this attitude were not more or less forced on her by the critics. One thing at least is certain: nine Spanish dancers out of ten try to find some Spanish blood somewhere among their ancestors, and if they cannot locate any, they usually feign it so seriously that, before long, they are convinced of their unique aptitude in this direction.

After Sarita had gotten this necessary disclosure out of her system, she went into the interesting story of her training:

"I lived alternately in Spain and America. Every chance I got I went abroad to visit my mother's folks, and before long I felt as much at home there as here. I have also travelled a great deal in South America, and found a great many fascinating dances there which have never been presented on the North American stage. I studied mainly under Guillermo del Oro, now in San Francisco. He is the only Spanish dancer ever to receive a diploma from Cecchetti, the famous ballet master. I think ballet training is essential as a background if one wishes to make the most of Spanish dancing, and it is a point far too generally neglected."

Another phase of Spanish dancing which Sarita regards as too often dismissed with a merely mechanical sort of training is castanet playing.

"There are only one or two real castanet artists in the world," she said. "Argentina and Argentinita are the only ones I know of; the rest—well, they beat out the rhythms and that is all. But castanets should serve a much greater purpose than that. They are the voice of the pantomime, and can express hundreds of different modulations. They can talk, sing, sob, trill or snap as the music and the mood require. Their fine points are learned only after the most intense study, and these points distinguish between the mediocre dancer and the real artist. At least five years of rather laborious practice is necessary before a dancer should consider a recital."

Sarita then told something of the manner in which she composes her dances, always working music and steps out together so that in the end the two will bend together perfectly. She seldom dances to classical pieces; folk music affords her greater liberty of composition. Her desire to have fresh and unusual routines has led her to become much interested in South America.

CLARITA MARTIN, *Chicago devotee of the Iberian dance, is an established mid-western concert attraction—Paul Hansen photo*

"South American dances," she said enthusiastically, "give one an entirely different and fresh outlook on Spanish dancing as a whole. Some people might say that the Indian dances at least belong under another category, but even the Indians are so much influenced by Spanish music and steps that this distinction seems to me unnecessary. In Peru and Ecudor I found some of the most unique dances that I have seen. The Indians there are a very shy race, and their coquetry is of a subdued, subtle kind which makes charming pantomime. The music has just enough of the Indian melancholy about it to make the character stand out."

So far as the practical side of her career is concerned, she prefers concert to hotel or cabaret work, though some critics have recommended musical comedy as a fit vehicle for her.

"Concert is probably the harder road, certainly the steeper one at the start," she said. "But the added independence one has and the greater length of one's career compensate for this. However, the cost is very high, both in actual money and in time and labor, and unless the dancer is sold on the idea body and soul she had better remain content with whatever other kind of work she can find."

Clarita Martin, like Sarita, points to her Spanish descent and her close association with things Spanish.

"I have always had a natural inclination toward everything Spanish," she said. "I spent several years in Cuba and most of my life with Spanish people, having as a lifelong friend a Sevillana through whom I learned the traditional songs and dances."

Miss Martin agrees with Sarita as to the advantages of a strain of Latin blood, but she believes that Spanish *esprit* is due as much to training as to birth.

"Naturally a strain of Latin blood helps," she explained, "but it does not hold true that all dancers with Spanish blood have *gracia*. There must be a very decided feeling for Spanish rhythms, long contact with the people, to become thereby familiar with their language and customs."

In regard to a ballet background, she disagrees with Sarita, and points out that most

(*Continued on page* 34)

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

THERE has been much talk about the need of standardizing the terms and phraseology used in ballroom work, but it would seem that up to now nothing of a definite nature has been accomplished. Proof of this lies in the fact that there are still ballroom teachers who do not understand the meaning of the expression "waltz-step"; and there are others who question the technical knowledge of those who maintain the aforementioned "waltz-step" can be, and is taught and danced to music other than waltz music.

In the April issue this department pointed out, in answer to a letter, that the term "waltz-step" was applied to a certain sequence of movement ending with the feet in the closed or first position, and that it could be, and was used in the fox trot and tango as well as the waltz. This statement was strenuously objected to by Isral Kremer, a reader who conducts a school in Toledo, Ohio. Probably Mr. Kremer will wonder why it is considered incorrect to inject the "two-step" into the waltz (and will he please note that the last word is *waltz—not waltz-step?* and tango.

It is certainly no fault of this observer's that a good proportion of the profession sees fit to apply the term in question to "open-open-close"; or the term "two-step" to "open-close open," and if there is a better, or more appropriate term for either of these it has not yet been brought to light. Neither has there been, on the part of the organized profession, an intensified, intelligent effort made to bring order into the chaotic condition which is a result of too many teachers pursuing individual ideas and, at times, speaking lightly of another whose idea happens to be different. Small wonder that many people who visit school after school in their attempt to obtain a diversified view on dancing usually get just that, with trimmings, with the result that the teacher is often the butt of not a few slighting remarks.

With convention and normal school time drawing near, there is no time like the immediate present for a beginning, at least, of a plan for cooperation among the various organizations in setting up a joint committee for the purpose of studying this problem of standardization, together with the necessary publicity to acquaint the public of the fact that ballroom dancing has, to some extent at least, the same principle of terminology as has ballet and tap.

The question will naturally arise as to whether various organizations, and individuals, can ever get together and really achieve the necessary results. The opinion has been, in the past, decidedly negative, but conditions being what they are as a result of the inability, or aversion to cooperate, and the rising tide of dissatisfaction in the ranks of the profession due to this lack of willingness on the part of leaders to cooperate, should be ample proof of the absolute necessity of discarding political and personal prejudices which deter professional progress. Direct, unified action in this and other problems of equal importance should be demanded of the various leaders—or else!

That part of the year when teachers and public alike begin to think about new steps and dances is close at hand. There is no indication that this will not be a repetition of previous years, with its plentiful supply of ideas on what the dancing public will, or should, adopt for the coming season. A consensus of opinion is that what the average dancer needs, to say nothing of scores of teachers, is a broader scope of the necessary fundamentals of dancing; that there is an ample supply of material which needs only a bit of dressing up, so to speak, to fulfill the seemingly great demand for so-called new steps. This observer would suggest that, for the next two or three seasons at least, more attention be directed to that part of the dancer known as "above the waist-line," and give the feet a rest for a while; show him how a slight movement of the body can, if taken at the right time and manner, do more to create a style of dancing than steps alone. It is surprising how few teachers there are who realize the value of this angle of teaching. More and more, however, are becoming aware of the fact that the old style of telling a pupil to take a certain number of steps in a certain direction, and letting it rest there, is not sufficient to make one a good dancer.

It is expected, of course, that the motion picture industry will supply its usual contribution of headaches. The last two RKO offerings were distinct flops insofar as ballroom dancing is concerned, and it is doubtful even if their forthcoming production, with the inimitable Astaire-Rogers combination working again, will give the ballroom teacher anything of great importance with which to build a new dance.

There is a picture soon to be released, however, that does contain material of a novel nature which will, if our guess is right, be of interest to ballroom teachers and dancers with a leaning toward the rumba. It is one of the few pictures with a majority of natural settings and, said to be filmed in Mexico, it would not be complete without a generous display of dancing of the Latin type. This is executed with a flourish and tang typical of that country, with no attempt at the spectacular which usually accompanies the "dancing" picture. The feature number, aptly called *Bamba,* is executed by a surprisingly efficient young couple in the style and with the fervor one would expect to see in such surroundings. With no intentions other than to supply the picture with local color, the producers have actually caught with their cameras an authentic version of a dance which can and will be copied by many who have the good fortune to see it. Teachers of both ballroom and exhibitional dancing should watch for the coming of *She-Devil Island.*

Authentic songs and dances of thirteen nations were featured in the Second Annual Folk Festival sponsored by the International Department of the Twenty-third Street Y. M. C. A. and held in cooperation with Folk Festival Council at the Seventh Regiment Armory, 66th Street and Park Avenue, recently.

These included groups representing Armenia, the Philippines, France, Germany, Greece, Italy, Mexico, Russia, Norway, Sweden, Finland, Poland and Switzerland. This picturesque spectacle was designed to show how the peoples of the world have woven the music and dances and the best of their cultures into the pattern of American life.

The program contained dances that traced back to Druid ceremonials, movements unchanged since the days of the Babylonians, steps fashioned when Caesar's legions invaded Gaul, ritual of Aztec warriors and figures developed by soldiers of ancient Swedish Kings. The universal interest in folk lore was strikingly demonstrated.

What seem to be practical and usable routines have been sent in by Thomas Riley, New York, W. C. Freeman, Ohio, and Helen Powell Poole, North Carolina. Mr. Riley's tango is presented herewith. Hope you like it!

Ballroom Tango, by Thomas A. Riley

Gentlemans' part described. Lady dances counterpart. From preparatory position, gentleman steps back on L F; then:

		1	
1	Fwd. on R ft.		S
2	Hold that position		S

(Continued on page 40)

That dancing is the greatest means to beneficial enjoyment is proven by the social dance classes held for the partially and totally blind in many communities. Here is the weekly class of the Dowfin Club of the New York Association for the Blind, conducted by THOMAS E. PARSON, *who may be seen right center in the photograph*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by JOSEPH ARNOLD KAYE

De Basil Ballet Russe de Monte Carlo, return engagement, Metropolitan Opera House, New York, April 12-26.

Three new ballets were presented at this conclusion of a triumphant cross-country tour, *Les Noces, Le Lac Des Cygnes,* and *Dans Slaves et Tziganes.* The choreography of the first and third was by Bronislava Nijinska, the second after Petipa. The most important, and marking a climax of the Ballet's season, was *Les Noces.* Stravinsky composed it for the Diaghileff ballet and Mme. Nijinska produced it in 1923. The first performance in New York was on April 25, 1929, given under the auspices of the League of Composers and under the direction of Leopold Stokowski. The leading dancers were Valentina Koshuba and Jacques Cartier. Don Oscar Becque, now the head of the Federal Dance Theatre Project in New York, was also in the company. The music used for the ballet is played by an orchestra of four pianos and percussion instruments, and sung by a chorus located in the orchestra pit. The most descriptive translation of the title is *The Nuptials,* and the work deals with Russian peasant wedding rites, divided into four parts: The Benediction of the Bride, The Benediction of the Bridegroom, The Departure of the Bride from the Parental Home, The Wedding Feast.

As composed by Stravinsky and choreographed by Nijinska, *Les Noces* aims to reveal the psychological and spiritual background of the Russian peasant rather than his visible habits. That is the reason perhaps for Diaghileff saying of the work: "If you wish to know an essentially Russian work, to my mind nothing reveals Russia as completely as *Les Noces.*" The music of the orchestra is almost barbarically percussive, although the choral parts are based on Russian folk songs and liturgical chants, and the setting by the Russian artist, Nathalie Gontcharova, are stark and severe, the color scheme being black and white. The prevailing motif of the choreography is the ikon, the Russian painted sacred image, the groupings being so arranged as to give an impression of the wan, inclined heads in the religious paintings; the same impression is striven for in many of the larger formations.

The style of the dancing used by Nijinska caused rejoicing among modern dance disciples and brought a brown feeling in the mouths of balletomanes. It was the closest ballet has attempted, and at times the dance cosmopolite could imagine that the choreography had been devised by Doris Humphrey. It was a style, however, that was neither good for the modern dance nor the ballet. Since *Lec Noces* was written for and produced by the Russian ballet, and since the Russian ballet adheres largely to the classic ballet, the free dance by its performers is an anomaly, and the use of points and a number of typical ballet movements and gestures a grating interference. It is best to keep the classic ballet form essentially pure, in order that we may preserve it. There is no need for the choreographer to blend the ballet and the "modern" styles. Only necessity—working with a ballet troupe—forced Nijinska to use this admixture. Compromises never bring about the best in art.

The ballet in performance arouses only intellectual appreciation. There was a primitive splendor and an idealized pathos in the scenes, but these elements were aloof from the emotions. A summation of the composition can be made briefly by saying that too much mind went into the creation of the complete work.

The interpretation by the dancers was of mixed quality, some of it being very poor. In a number of the choral episodes the movements were not unified, and it was each person for him or herself.

The Gypsy and Peasant Dances are from Dargomijsky's opera, *Roussalka.* The peasant dance, performed by the women of the company, led by Danilova, was beautifully graceful, but too refined and delicate, considering the bluff characteristics of the Russian maidens of the soil. The Gypsy dance, on the contrary, was the conventional version of furious Gypsy gyrations.

The Swan Lake, music by Tchaikovsky, was a dull affair woven about the wearying fairy tales beloved of the ballet makers. It was distinguished by the extraordinary dancing of Alexandra Danilova. During the last two visits of the Monte Carlo Ballet we have become accustomed to hearing mainly of Baronova and Toumanova. This is not right, fine as these performers are. The best dancer in the troupe is Danilova. Whatever role she is given to dance she dances superlatively well and with a keen understanding of its mimic implications. Her adagio in *The Swan Lake* was a miracle of balance, of grace, of lightness. To see her rising to an arabesque was to bring conversion to the most stubborn of ballet atheists.

Senorita Montalva, Town Hall, N. Y., April 19.

Montalva is a South American girl living in New York. Always a devotee of the dance, she decided to become a professional several years ago and launched on a course of study, here and in Spain. This event was the first fruit of her enterprise. She had the assistance of the Hernandez brothers, well-known guitarists, Emiolio Osta, an excellent pianist, and Celso Hurtado, marimbaist. Between them they took up almost half of the program.

Montalva is a pretty girl and makes an effective appearance in her costumes. That is the great advantage of Spanish costumes. Any girl with an attractive, dark face and a good, curving figure, can go out and do a Spanish dance. The dance may fail her, but the costume won't, and the audience will remain sufficiently pleased to enable the dancer to steal a couple of bows.

As to Montalva, she is not yet ready for concert work. She does not move well enough, and although she has the authentic Spanish spirit, she conveys it awkwardly. Her program varied from the usual collection of *alegrias,* farrucas, jotas, by the inclusion of several South and Central American dances, and the Mexican national *jarabe tapatio.*

Modern Dance Recital Series, New School for Social Research, N. Y., April 22.

This was the fifth event in this series. The purpose of these fortnightly recitals is to present new artists without burdening them with the expense of an auditorium and advertising. Very few new artists, however, have been seen on these programs. Devoted as they are to modern dancers, is it possible that of the entire field in New York the directors can find only less than a handful to present at even tryout concerts?

PERSA RAVEL, *Spanish dancer, appeared as part of the first program given in New York by the Playmus Guild, a new performance-giving organization*

On this program, for example, there was Kohana, Blanche Evan and Jerome Andrews, who are all familiar figures in concert work, particularly Blanche Evan. It serves no purpose to see Miss Evan again at these concerts. Her work is known, and has often been reviewed in the press. Kohana gave a performance at the Guild Theatre and Jerome Andrews has appeared in his own recitals and at Radio City Music Hall, where he is an instructor.

Kohana shows an improvement over her Guild appearance. In her three compositions, *Poems of Isolation, Nigun* and *Decadence,* she danced with greater authority. Her movements were more facile and firmer. Neither Miss Evan nor Mr. Andrews have made any appreciable progress. Andrews is a good dancer—how often does this phrase occur in these reviews, to be followed, as in this case, by—but a poor choreographer? Choreography, or better speaking, dance content, is the curse of modern dancers. It dooms so many of them to a life of aimless wandering or to downright extinction.

Andrews might also appraise his costumes with advantage to himself. They are too bizarre.

Miss Evan is a sincere young woman and tries to live up to standards she has set for herself in the dance. Her compositions, however, leave one cold. She danced a suite (a) *Resentment,* (b) *Awareness,* (c) *Into Action,* and *In Meekness.* The gulf between the dances and their titles was wide and deep.

The new dancers were Mary Radin (first introduced at a recent concert in this series), Dora Klorman and Hilda Moloche, dancing as partners, Katherine Cane, the daughter of a well-known art teacher, and Dora Brown. Miss Radin is gaining in assurance. Miss Cane and Misses Klorman and Miloche are in the class marked down for watching. Miss Brown gave a fragmentary and unsatisfactory rendition of six French folk songs, which were sung by an associate.

Klarna Pinska and Group, Guild Theatre, N. Y., April 26.

Miss Pinska was at one time a member of Ruth St. Denis' company. This was her first formal recital. Her program contained such titles as *In Space, Form in Classicism, Barba-*

(*Continued on page* 27)

Ballet—Tecnically Speaking

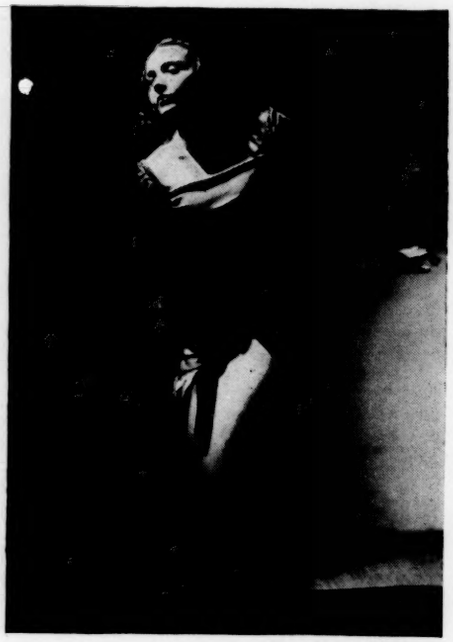
by ANATOLE CHUJOY

THE New York spring season of Col. de Basil's Ballet Russe de Monte Carlo at the Metropolitan Opera House closed on April 26. During the fifteen days of the season the company gave performances consisting of 63 ballets. Eighteen different ballets were staged, and they were repeated in the following manner: *Aurora's Wedding*—8 times; *Scheherazade, Choreartium, Boutique Fantasque, Gypsy Dances*—5 times; *Swan Lake, Cotillon, Beautiful Danube, Les Noces*—4 times; *Sylphides* and *Spectre de la Rose*—3 times; *Union Pacific, Petrouchka, Polovetsian Dances, Fire Bird, Public Garden, Three-Cornered Hat*—2 times; and *A Hundred Kisses* was given once. Of this number *Gypsy Dances* and *Les Noces* were presented for the first time, while four ballets: *Fire Bird, Swan Lake, Three-Cornered Hat* and *Public Garden* were revived after a lapse of a season or more. The last named ballet was given in a new version which made it practically a new ballet.

The season enjoyed not only an artistic success, but a financial one as well. Credit must be given to the American impresario of the Ballet Russe, S. Hurok, for his skillful work in connection with the presentation of ballet in America. It will not be an exaggeration to say that Hurok did for the ballet in America (not only for the Ballet Russe, but for ballet in general) more than any other individual. He managed to build up a new generation of ballet public, managed to create an interest in an art form which had been foreign to America for a long time. It took vision and courage (the degree of which will be better understood by the readers of this magazine than by the layman) to enter upon a prolonged and difficult task of promoting a ballet company which consists of nearly one hundred people. And if we are going through a *renaissance* period of the ballet at the present time, it is due to a great extent to the efforts of Hurok.

To Hurok go, then, the laurels for the commercial success of the ballet, but it is Leonide Massine who gets the honors for its artistic success. I had the occasion to write about Massine's *Choreartium* when it was first presented in America, so I shall not go into details now, but I must say that *Choreartium* still remains Massine's most successful creation and certainly the most important ballet of the season. The advent of *Choreartium* marks a new era in the development of the ballet, and the old division in the history of the ballet, pre-Fokine and post-Fokine, gives way to a new one: Petipa, Fokine, Massine. And I say this fully cognizant of the fact that this season brought us a new premiere—*Les Noces* by Bronislava Nijinska.

Les Noces (review of which the reader will find under *Dance Events Reviewed*) is, balletically speaking, a step backward, not an advance in this art form. In 1923, when it was first presented by Diaghileff, it may have been a very important and new work; in 1936 it looks very definitely dated. But even in 1923 it was a *success d'éstime* more than anything else. Nijinska's choreography is based not so much on dancing as on grouping of the ensemble. The groupings are monotonous and repetitious, and there is a definite tendency towards the straight line, sharp angle and recurring symmetry, which link the groupings closer to calisthenics than to dancing. From the point of view of dance technique *Les Noces* contains an admixture of styles which, I thought, had gone out of practice twenty-six years ago when Fokine published his famous "Five Points." There is no justification whatsoever for having Russian peasant women, even though stylized, dance *sur les pointes* and wear ballet shoes.



DOROTHY D'ALBERT *danced the leading role in The Fire Maiden, new American ballet presented by the Cleveland Ballet April 29, with* SERGEI POPELOFF *as maitre de ballet*

I do not want to give the impression that ballet dancing must be confined to, once and for all, accepted ballet forms. Ballet must advance, but its progress must be held within the framework of ballet as an art form. To quote Havelock Ellis, *"Ballet tends to be vitalized by transplantation and the absorption of new influences, provided that the essential basis of technique and tradition is preserved in the new development."* The difference between *Choreartium* and *Les Noces* lies in the fact that Massine creates within the confines of the ballet framework, while Nijinska is attracted by novelties which are not in the domain of a ballet choreographer. I, for one, am certain that Ruth St. Denis would be the logical person to stage *Les Noces,* and she would make it a very interesting and important work.

So much for the choreographers.

Speaking now of dancers, I am pleased to single out Alexandra Danilova for whom the past season has been a remarkably successful one. The revival of *Swan Lake* and *Fire Bird* has brought to the fore this very talented ballerina in two of her best roles. I doubt whether there is any other dancer in de Basil's company who could replace Danilova in these ballets. *Swan Lake* is, of course, her most brilliant work, and she reminds me in it of Karsavina, which is saying a great deal. Other outstanding roles of Danilova are: The Fire Bird, the Street Dancer (*Beautiful Danube*), the Can-Can Dancer (*Boutique Fantasque*), the Ballerina (*Petrouchka*), in *Choreartium* and in *Dances Slaves.* It is not a coincidence that Danilova's most successful roles are those of dancers, or in ballets where dancing is the primary consideration, for Danilova is first, last and always a *dancer.*

The season has brought to light several of the younger dancers who are rapidly coming to the foreground. Of these, Vera Zorina is the most promising one. Her very difficult and brilliantly executed *adagio* (the Girl in Black), which is based on one of the most complicated movements in ballet—*renversé*—indicates that Zorina is a finished dancer with a beautiful line, strong *pointe* and a good deal of talent. It will be very interesting to watch her career, and I hope to see her as the soloist in the second movement of *Choreartium.* There is something in Zorina's style of dancing that leads me to believe that she will make an exceptionally fine "symphonic" dancer.

Another very promising dancer is Tamara Grigorieva. Her classic roles, particularly the Fourth Variation in *Aurora's Wedding,* her character roles, Tsarevna in *Fire Bird* and the Polovetsian Woman in *"Prince Igor,"* and her solo in *Choreartium* indicate a wide range of possibilities for the choreographer. We hope that next season will bring us Grigorieva in a number of additional roles.

And last but not least, I should like to mention Vera Nelidova. Her Polovetsian Girl in *Prince Igor,* the Second Variation in *Aurora's Wedding,* one of Florestan's sisters in the same ballet, one of the four Little Swans in the *Swan Lake,* and a number of minor parts are indicative of the formation of a dancer whose progress it will be interesting to follow.

Of the men in de Basil's company, Paul Petroff made the greatest progress and acquired a versatility which he did not have before.

The work of Baronova, Riabouchinska, Toumanova, Massine and Lichine were commented upon in my reviews early this season.

Cleveland, by Donald Bachart

Cleveland Ballet, Sergei Popeloff, Maitre; with Cleveland Orchestra, Rudolph Ringwall, conductor; Severance Hall, Cleveland, April 29.

The Cleveland Ballet, under the direction of Sergei Popeloff as ballet master and general production director, accompanied by the Cleveland Orchestra, with Rudolph Ringwall conducting, electrified nearly two thousand persons in Severance Hall, Cleveland, April 29. This highly successful production was sponsored by the Alumnae Association of Flora Stone Mather College.

The ballet offered an interesting variety in the form of *Blue Danube Waltz* (Strauss); *Carnaval Mignon,* inspired by the music of Edouard Schuett; and an original American ballet by a Cleveland composer, Franklyn Carnahan, entitled *The Fire Maiden.*

Assisted by a well-trained ensemble, Blanche Trubica and Homer Eldred furnished satisfying performances in the opening *Blue Danube Waltz* number.

Carnaval Mignon, with the orchestra producing Schuett's music smoothly, affording the dancers illimitable opportunities for pantomime, of which they took advantage. This was easily the most colorful and esthetically the most satisfying number of the entire production. It was featured by Vincent Lewis' spectacular dancing, the pantomimic comedy of Carl Bauer and the excellent toe-work of Charlotte Teller and Mary Anne Humle.

The Indian ballet, *The Fire Maiden,* an original composition by Carnahan, performed for the first time on any stage, told a tragic story in dramatic fashion and with dynamic action, thanks to the stellar work of its prin-

(Continued on page 36)

Novelty Costumes

by

ADDA-RUTH MARLOWE

For the increasing popularity of the modern dance, we offer these designs for a ballet masque. The central figure wears a grotesque mask and silver wig, with a costume of black and silver sequins, accented by accordion-pleated crepe in magenta. The other figures are robed in black crepe with silver cords and tassels

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Photo by David Berns, New York

THE CHALIF FACULTY IN CONFERENCE

Left to right—Frances Chalif (Baby dances and Ballroom), Elizabeth Gilfillan (Pianist), Billy Newsome (Tap), Louis Chalif (Rhythmic and Dances), V. Swoboda (Ballet), Polly Korchien (Modern), Mme. Yurieva (Oriental and Ballet). Standing, left to right Franz Serli (Pianist), Paco Cansino (Spanish), Georges Maniloff (Acrobatics).

"The Chalif School and the work with you and your able assistants has meant to me high ideals to attain and teach the best in dancing, a keener appreciation of all that is beautiful in the art of dancing and the allied arts, music, painting, sculpture. I have found that Chalif dancing gives the joy of the dance, simple, graceful arm movements and is particularly useful in group work which demands a good but simple technique. And of course, there is your advanced work for those who would go farther. . . . I have returned to the School from time to time and always enjoyed my work and benefited by it."

CLARA I. AUSTIN, East Orange, New Jersey.
Pres. New York Society of Teachers of Dancing.

"The Chalif Diploma and wonderful work I received at the Chalif School of Dancing has been a great help to me through twenty-seven years of teaching. I am always proud to think that I was amongst the first graduates of a school that has given so much to improve dancing in this country. The health of a pupil always improves under your type of work."

VIDA GODWIN, Dallas, Texas,
Dean of Women, D. M. of A.

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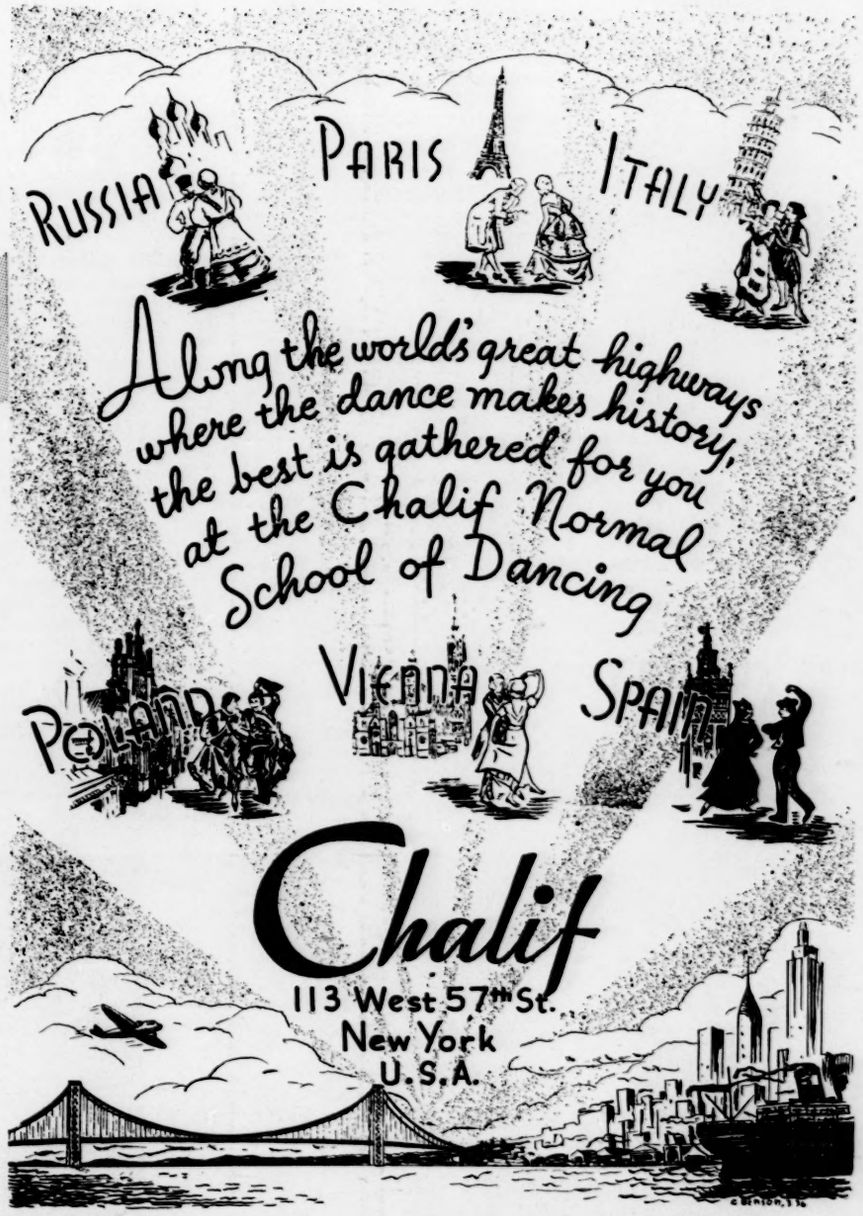

REHEARSAL CALL

To all who wish to appear and dance in a brilliant series of out-door performances with a Symphony Orchestra of 100 pieces, a rare opportunity is offered to learn and participate in four large and different ballets.

Rehearsals will begin on Wednesday Evening, June 3, from 8 to 10 p. m.

All participants must be students of the Chalif School (men and women).

There will be four out-door performances.. The first performance is to be given in New York City on June 23.

Names of all participants will appear in the printed programs.

Please be present at the first rehearsal.

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PRINT IN BINDING

Student and Studio

New York

FE ALF, modern dancer-teacher, will give a summer course in technique, percussion, improvisation and composition.

A. J. WEBER and DORIS WEBER, Brooklyn, will again have charge of all dance activities at the Lake Placid Club.

RAY J. LESLIE, who has spent the winter in and around Hollywood in films, clubs and hotels, will return to New York to give a summer course.

For the third time in four months FRED LE QUORNE has enlarged his studio quarters, this time adding space devoted exclusively to the stage divisions.

EDWARD SINCLAIR, who has been engaged to teach tap during the second week of the D. M. A.'s Normal School this summer, is announcing a summer course for teachers at the Rasch Studio.

On April 17 LOUIS H. CHALIF, assisted by FRANCES CHALIF, gave a lecture-demonstration on Russian ballet technique at the Friday Evening Forum, Barbizon-Plaza Hotel, sponsored by the Kamin Bookshop.

Recital of pupils of SONIA SEROVA and JACK DAYTON are scheduled as follows: May 24, Fifty-eighth Street Theatre, New York City; May 16, Englewood, N. J. High School; June 6, Woman's Club, Ridgewood, N. J.

RUTH OTIS DENIO, Rochester, expects an audience of three thousand to witness her annual recital concert June 13. Dancers from four to twenty-six years will appear, Miss Denio dancing a modern number, and the Denio Civic Ballet appearing in solo and group offerings.

Because of her prolonged illness, MARTHA SANDERSON (Sandy's Studio), Oneida, has postponed her recital from early this month to June 5. In addition to the regular program of dance numbers, two short dance playlets will be given, six-year-old VIRGINIA JEAN EARL leading one, the other peopled by MARY LEE DOWNS, BRETA JANE STEWART, ELIN HORTER, BARBARA ANN HELMER, GENE MARIE GRIFFEN, NANCY and DAVID CLARK.

EUGENE VON GRONA has joined the studios of ERNEST CARLOS and CONSTANTIN KOBELEFF, New York. Combined curriculum includes, thus: modern, tap and ballet.

Worth noting are these facts about the CANSINO family of Spanish dancers: three generations of CANSINOS are in *Dancing Pirate,* forthcoming color film; CARMINA, five-year-old daughter of ANGEL and SUSITA CANSINO, dances and sings in *Las Sevillianas,* Spanish-language short film.

New Jersey

April 4 EDNA ROTHARD PASSAPAE presented her pupils in *The Ballet of the Seasons* at the Maplewood Woman's Club, Maplewood, N. J. The program was divided into four major parts representing the four seasons, each division consisting of characteristic solo and group numbers.

Outstanding dancers of the evening included: six-year-old BETSY HOLMES, DOROTHY STREBINGER, RUTH FISCHER, MONA JENKINS, DOROTHY BLAUVELT, PAULINE JIBB, ISABELLE BENNETT, ELEANOR PELT, GLORIA BOOTH, EDNA CRONHARDT HUTCH. Many of the numbers were very novelly costumed and extremely well lit.

May 6 GLADYS KOCHERSPERGER presented a hundred and fifty pupils in a ballet and revue at Pennsauken Junior H. S. Auditorium, Merchantville, eighty dancers, led by PATTY KOCHERSPERGER, appearing in the ballet alone.

April 29 Miss Kochersperger closed her classes in Lansdowne at the Woman's Twentieth Century Club, with an informal recital and class demonstrations.

JUNE LEE WOODCOCK, Morris Plains, participated in the annual circus show presented by Morristown Community last month, by producing a birdland ballet, using her pupils in a sequence of dances.

Chicago

NICHOLAS TSOUKALAS established a record in the *Herald and Examiner* Contest by having seven winners out of nine entries in the semi-finals.

The GLADYS HIGHT School presents two recitals this spring: a children's recital May 23 in the Edgewater Beach Hotel; and the adult recital at the Goodman Theatre June 5. The latter will be a concert of modern German, a ballet, *Elements of the Dance,* and divertissements. Many of Miss Hight's professional students will perform in this concert: VIRGINIA WOOD, VIOLET STRANDZ, MAE KENNEDY, CLAIRE POWELL, PAM WINTERS.

May 2 Miss Hight presented her annual May Pole Dance in the Marine Dining Room, Edgewater Beach Hotel. Among her professional dancers who appeared were ALICE WILLIAMS, who is at the hotel nightly in the regular revue.

Ohio

CAROL VERNE, former assistant to the late GUS ZIMMERMAN, has been operating her own studio for its first year, and held her recital last month at the Cleveland Heights High School.

Kiddie Kabaret and Dance Revue is the title of the annual recital to be held June 7 in the Masonic Auditorium by Mr. and Mrs. JACK HARMON, Cleveland. The Medina branch studio will have a separate recital at a later date.

Wisconsin

GELLMAN School, Milwaukee, will present its pupils in recital June 2 at the Pabst Theatre, with a total cast of two hundred and fifty.

This month F. W. (Daddy) KEHL is completing his fifty-sixth year of dance teaching. He is now associated with his son, LEO T. KEHL, Madison, who last month produced the musical comedy, *Of Thee I Sing* for the University of Wisconsin, specially training a chorus of seventy-two.

California

RALPH FAULKNER, of the EDITH JANE School, was in New York last month on business for the school. Faulkner, who is a 7-time champion fencer, is turning professional and will take over the fencing de-

Left—MARGARET MARY WALSH *and* BILLY HILL *are professionals trained by the* WHITMER *Studio, Bloomington, Ill. Center left*—CARMEN KLEINMAN, *former Pittsburgh teacher now in the Philippines. Center right*—MYRA YVONNE CHOUTEAU, *a five-year-old pupil of* ERNEST SNODGRASS *and* KATHRYN DUFFY, *Oklahoma City, was last summer appointed by Governor* MARLAND *of Oklahoma to represent his state at the San Diego Exposition. She specializes in toe and Indian dances. Right.* LOUISE NORMAN WILLIAMS, *Raleigh, North Carolina*

partment of the school upon his return to Hollywood.

San Francisco's May Day Festival featured a parade and program, in which pupils of the following teachers appeared: BETTY MAY, SHOEMAKER sisters, DAISY UPHAM, PEARL ALLEN, LUCILE MULLEN, NINA FRELLSON, O'NEILL sisters, M. EVELYN KING, WILLIAM PALMER, DOROTHY SWEENEY, OTTO GREULE, LOUISE URICO.

The Hollywood Conservatory of Music announces the opening of a department of Spanish dancing under the direction of RAFAEL CANSINO.

AGNETA SLANY, whose group appeared in dance recital the second week in May at Hollywood Theatre, announces that NOEL WESLEY has become affiliated with her studio to give private instruction in ballroom exhibition dancing.

OLGA ZICEVA School of Dancing, Burlingame, presented its second annual dance revue in the H. S. Auditorium April 17. The program consisted of twenty-two numbers, the majority arranged by ZICEVA, two with the assistance of NICOLAI VASILIEFF and two with the assistance of JOSE FERNANDEZ.

Solos were done on the program by PAULAMAE EDER, JANE HARRISON, BETTINA NORBERG, ANAA LOUISE FRIESE, ALICE KNOPP; a ballet titled *Chopiniana* opened the program; the first half was closed by *Russian Gypsies,* executed by PAT HUNTER, BLANCHE DIBELKA, LYLLIAN DIBELKA, ANNA LOUISE FRIESE, SALLY McGREW, BETTINA NORBERG, RAE STEEL.

Arizona

GENEVIEVE R. BROWN, director of the division of rhythmics of the University of Arizona, Tucson, reports that on May 12 her department gave its twelfth program of the season in the new dance studio in the Women's Building on the campus. Ninety members of the course appeared in the program, this being the first appearance of men in the rhythmics and tap classes. TILLIE FARBER and FAYE HART were the leading soloists of the program.

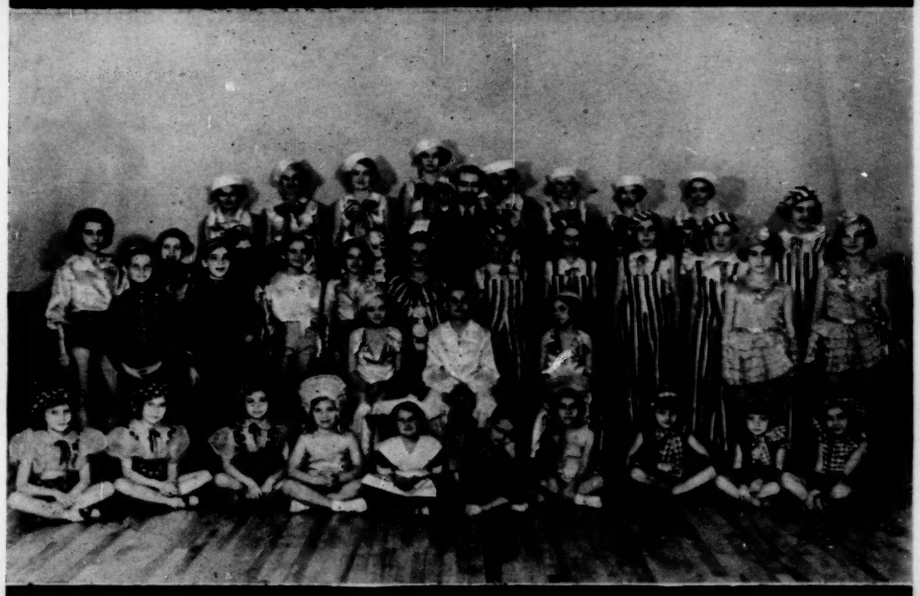
Full activities of the department include at least one dance event per season by Miss Brown; lecture-demonstrations to parent-teacher groups; a dance program during the annual Fine Arts Festival Week; dance events for civic organizations in and near Tucson.

South Dakota

MILDRED GAGE and EDGAR J. EGE, directors of the Tapantoe Studios, Sioux Falls, will present nearly a hundred pupils in an all-tap program at the Coliseum May 28. Following that, the studio will be closed while Miss Gage and Mr. Ege fulfill professional engagements in the East.

Tennessee

PEGGY SHAW, former dance head at the University of Oklahoma, and now operating her own studio in Nashville with a branch



Above—Five tappers of the LIPKEY *School, Easton, Pa.:* LILLIAN HAFFEY, MARIE SHAFER, LEONA MAE LIPKEY, MARJORIE THOMPSON, BETTY ZIEGLER. *Center:* JACK HARMON *in the middle of his pupils costumed for a recent recital in Cleveland. Below—A Rainbow Ballet by junior pupils of the* GILLESPIE-SULLIVAN *Studios, Kansas City: first row—*MARTHA BROWN, JOAN AUS, BARBARA JEAN HURBER, JACKLYN JACOBS; *second row—*BETTY MARNELL, LUELLA SCHICK, JEAN DAUGHERTY; *third row—*CAROLYN CARTER, PATSY HUMFELD, MAUDELL HAGAN, EMMA JEWEL CRAIG, RUTH DAUGHERTY; *fourth row—*MARTHA THORNING, GENEVIEVE STOEHR, BILLIE LEE, BILLIE JUNE WELLS, CHARLOTTE FLAPPAN, BEVERLY GOTT, MARION KING, SHIRLEY BENNISON; *fifth row—*SHIRLEY BRIDGES, BARBARA SPEAR, MARY NEWTON, JUANITA JOHNSON, MARJORIE DE KRUYFF, PEGGY HILL, MAMIE LOU RAMEY, BETTY ALLISON

in Old Hickory, late last month presented her pupils in the Old Hickory children's Mardi Gras.

Miss Shaw, hostess to HARALD KREUTZBERG and RUTH PAGE on the occasion of their dance event at Ward-Belmont writes: "I am so very pleased with THE AMERICAN DANCER. It is a splendid magazine and my pupils all look forward to seeing it every month."

Georgia

GERTRUDE JONES presented the final recital of her Savannah studio pupils May 15 at the City Auditorium, a hundred and fifty dancers appearing: featuring *The Ballet of the Roses*, with fifty girls. One hundred pupils of Miss Jones' Estill, S. C., studio will appear June 12.

Colorado

LUCILLE GREY, Denver, is now conducting her own school of dancing.

NEWS AND PHOTOGRAPHS

Do you want the profession to know what you are doing? Then send your news items, programs and recital photographs direct to Student and Studio Department prior to the first of each month for inclusion in the immediately following issue.

The July issue will feature a four-page department of teacher and student photographs exclusively—a cross-section of dance school activity from coast to coast.

But please don't ask for the return of photographs, clippings, etc. Student and Studio accepts no responsibility for them, and cannot return material.

West Virginia

VELMA SONTAG, Clarksburg, who is holding her recital this month, reports that business is increasing steadily.

Above—Tap class of Vanderbilt University co-eds, trained by EVELYN LACKMAN, *who also operates her own studio in Franklin, Ky., does concert work, and handles summer classes at the Y. M. C. A. Graduate School, Blue Ridge, N. C. Below—The Mary Annettes, from the Olathe and Overland Park, Kansas, studios of* MARY ANN KEIR: ROMA WELLS, MADALYN GRAY, JANIE STRAUSS, NORMA LEE GODDARD, VIVIAN THAYRE, MARY ANN KEIR, MADLYN HARRIS, LORRAINE MCINTYRE, MILDRED DAVIS, BETTY BOWN, JEAN SPENCER, MARY ELLEN MITCHUM

MARJORIE L. GOODRICH, Kingwood, writes: "Your AMERICAN DANCER has been an inspiration to both my pupils and myself, and every month its pages are read with much interest and pleasure."

Florida

Pupils of GRACE A. THOMAS appeared in recital April 17 in the High School Auditorium, Lake Worth, in a program of eight elaborate scenes.

Two pupils of JOSEF CASTLE, Tampa, competed in the dance section of the Federated Music Clubs State Contest at Palm Beach April 18: ELLA BETH LAIRD in the ballet *sur le pointe* and dramatic divisions; BETTY ANN WALSH in ballet.

Recital of the McCORD School, Tampa, this month was a ballet telling the history of Florida.

Nearly all Tampa teachers prepared special numbers for the May Day Festival sponsored by the Board of Education.

GERALDYNE ADAMS, formerly an assistant to F. W. (Daddy) KEHL in Miami, is now associated with the HESS School, Winter Park.

Missouri

F. L. CLENDENEN, St. Louis, more in sorrowful amusement than despair, reports the following episode:

Came to him one day a teacher from a nearby town in Illinois wanting lessons. The following dialogue ensued:

Mr. Clendenen: "Do you know what a buffalo is?"

Teacher: "I have never seen one, but have seen pictures of them. Do you have a buffalo dance?"

Mr. Clendenen's reply to this is not on record, but he reports to this department, without comment, that the teacher in question has more than thirty pupils and gets seventy-five cents a lesson.

Texas

LEONA LUCILLE MELLEN, Galveston, working with local architects, engineers and schools, prepared and executed the plan for a human flag presented at the San Jacinto Day Centennial celebration April 21. Nearly two thousand school children, girls in the majority, formed the immense flag on the grounds, having been painstakingly rehearsed for some weeks in advance in accordance with the blueprints prepared by Miss Mellen in collaboration with MAURICE J. SULLIVAN, architect. Many sections rehearsed separately under division captains, all with their places allotted in accordance with the blueprints indicating the place and movements of every individual human component of the flag.

Teachers engaged in pageants and facing similar problems should communicate with Miss Mellen for advice.

Louisiana

PETER VILLERE, director of the DeVILLROI Dance Studios, New Orleans, reports that he gave a special one-day course at the MARY AMELIA EGAN School, Crowley, April 19; that RENEE LAMAR, professional graduate, is back in the U. S. after two years in Europe; that he opened another branch studio April 20; that his pupils will be presented in annual recital June 8 instead of May 29.

The former ESTHER HALL is the mother of a baby girl.

KITTY COBB, dance head of the ALICE

FRANCES CHALIF, *who led a group of dancers at the Young People's Concert, March 28, with the Philharmonic Symphony Orchestra in Carnegie Hall, New York*

COBB College of Expression and Dancing, will be married in June.

BETTY GWINN DEWS and JEAN HORICKY, pupils of MARY AMELIA EGAN, Crowley, visited New Orleans this month as part of the Acadia Parish Health Unit contingent.

HAZEL NUSS, New Orleans, reports proudly on the increasing notice given her professional pupils: SHIRLEY GAY chosen by critic MEL WASHBURN of the New Orleans *Item-Tribune* as New Orleans' finest acrobatic dancer of the year; PAT VERNON, after engagements in out-of-town clubs, opened last month for a long term in the local Roosevelt Hotel. Miss Nuss' recital will be June 7.

Other New Orleans recital dates: MARIE LAURENT, April 30; STELLA MERCADAL, May 2; HAINES and MORTON, May 22; JUNE MYERS, June 3; EMELDA TROXLER, June 12; LEA BRANDIN, June 14; ROBERTA GROSS, June 15; ANAIS MITCHELL, June 26; JOSIE CORBERA, May 23.

Pennsylvania

KARL HEINRICH, Pittsburgh teacher and dancer and proponent of the plan to found a Pittsburgh Civic ballet, writes an amplification of his flood experiences, received too late for the reports in the last issue:

"It is a great pleasure to know that the outside world is really interested in what we are doing and are trying to do.

"Nobody, only those who are here on the job, know the terrible hardships and sufferings we in the downtown district have gone through. It is going to take a long time to come back. If we can hold out and keep hoping for the best, I believe we can come out on top. There are three big studios in the downtown district which were hit very hard. However, if the Almighty will give us our good health, I know we will come out on top."

Connecticut

Dancing Teachers' Club of Connecticut held no meeting in April because members were more than usually busy rearranging schedules after the flood receded, and rehearsing coming recitals. Next meeting of the Club will be the fourth Sunday of September, the annual one-day open session.

LETTERS

From a teacher in an Eastern city:

Up until a year ago I was "sitting pretty." I had an ideal situation in every sense of the word. I was teaching in a small community. There were then only a hundred and twenty-five houses (since a hundred and twenty-five more have been built). I am twenty-seven, married and have a son, three. I had little or no money to invest in a school, but the village had a club house. My work and talk in front of mothers' groups finally succeeded in their allowing me to use the club house free of charge. Of course this meant no outsiders were allowed to attend the classes. The families in ——— have above the average salary. My price of one dollar per class lesson seemed high to them, so I cut it in half.

I had a group of mothers Friday afternoons and three children's groups Saturday morning. The idea of dancing classes here being entirely new and all my own, I worked very hard, spent long hours in preparation, bought new music, and in general put forth every effort to make the classes enjoyable and instructive.

Discipline was an unknown quantity—but—at the end of six months the results were much more than I had ever hoped. We were not only having fun, learning some simple dances and some beginners' ballet technique, but the biggest obstacle of all—discipline—was well in hand.

The group of older people, from thirty up, in six months, was doing twenty minutes of limbering and stretching and a half hour of tap. They learned a simple tap routine and a waltz clog.

The profit was small but all the work was worth while because I could see improvement on all sides. I was so happy to be back in my chosen profession.

Now this year a girl, nineteen years old, no training outside of our city, and I understand the minimum of that, and no professional experience, comes in and offers to do the same thing for twenty-five cents per class lesson. I wasn't consulted because I had already cut my original price in half and the mothers did not investigate either of us sufficiently. (None of my references were checked!) After I had done all the hard work of organization and beginners' lessons, I am left high and dry with no redress. Or is there something I can do? Is there nothing to be done about such unfair methods? This new teacher has classes in sveral small communities, so she can perhaps afford a small profit in one place. However, this year there will be so many more children.

A word about my own training. I have studied dancing since I was eleven years old. I first studied with a Frenchwoman in Washington, Pa., Mrs. Malicot, while in a boarding school. In Carnegie Tech I studied with Mme. Karpova and eurhythmics with Miss McNare from the Dalcroze School. Two summers I danced in musical comedy stock companies. For several years I studied ballet with Ivan Tarasoff in New York, tap with Billy Newsome, musical comedy and ballroom with John Lonergan and acrobatics with Bill Fables. I danced and understudied with Mitzi in *Sari*, did club work in New York and taught dancing for two years in Kingsley Settlement House in Pittsburgh, for which I was generously paid. In addition, I understand music and play the piano.

If anyone can encourage me, I shall be most grateful.

(Editor's Note: This letter was signed, and the city she refers to was mentioned by name, but hte letter is left unsigned here for obvious reasons.)

Hartford recital dates: LENA WHITE, May 1; HELYN FLANAGAN, May 8; MRS. McCORMICK, May 26; YOLAN SZABO, Torrington, May 28.

Added flood report, received too late for the last issue from FLORA E. BENJAMIN, East Hartford:

"Classes were closed for several weeks due to water in the basement of the building in which my studio is located, and many of my pupils as well as myself were driven out of our homes. All buildings had to be officially inspected and persons occupying flooded areas inoculated against typhoid fever. Classes are slowly coming back to normal. Due to the loss of time from classes, costumes and rehearsals for my recital have been upset, forcing me to extend it to a later date."

Candyland is the title of his thirty-sixth annual recital scheduled for May 28 by WALTER U. SOBY, Hartford, at Bushnell Memorial Hall, the pupils of twelve classes appearing.

Philippines

CARMEN KLEINMAN created and directed the allegorical dances for *The Pageant of the Repvblic*, presented February 26 at the Carnival Auditorium, Manila, with a cast of one thousand, including two hundred and forty dancers.

Last Minute

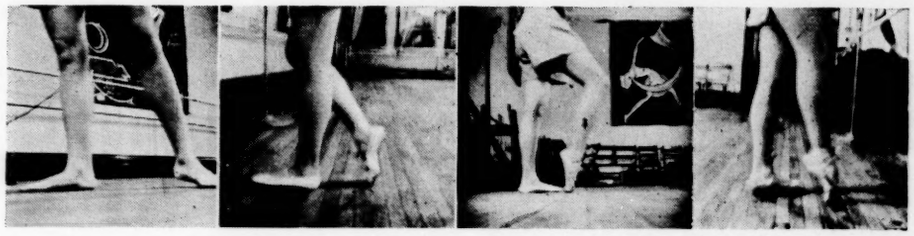
A. J. WEBER and DORIS WEBER, Brooklyn, presented their pupils in recital at The Academy of Music May 7. Review next month.

FAYE HART, *a senior pupil of the dance department directed by* GENEVIEVE BROWN *in the College of Fine Arts, University of Arizona, danced leading roles in the department's annual dance program this month*

Your Feet

How to Exercise Them Back to Normalcy by Dancing

by **NAN HEINRICH**



How feet can be improved by ballet exercises. From left to right: close-up of the flat foot before exercising; tried to stand on toes but arch bent back instead of forcing toward front; after two weeks the foot begins to arch and an attempt is made to stand; foot up in good toe position, note the developed arch

HOW many of us realize the large percentage of people, children included, who have imperfect feet? How many of us know how easily these imperfections can be corrected? Day by day, in my profession as dance instructress, I am more astonished at the large number of children with low arches, underdeveloped muscles and faulty tread. Many children, whose parents have never had it drawn to their attention, place their feet so improperly on the ground as to develop only the inner side of the foot, leaving the muscles around the little toes so weak that the balance of the entire body is thrown off. Then we also find the reverse is true, and parents wonder why the heels of their shoes wear down.

If the run-down heels were the only evil, how fortunate we should be! And if the arches placed in the shoe could permanently correct the defect, things would be very simple. The trouble I find in children and adults is not in actually bringing these bad habits to their attention, but impressing them with the necessity of doing something to remedy them.

I realize this article is to reach a larger number of dancers and dance teachers, but I should like to be allowed first to speak of those who are not dance-minded at all. In speaking to various shoe salesmen and shoe dealers I find that most of them are still waiting for the perfect foot to walk into the shop to be fitted. My interest in feet is keen and I have often sat in shoe departments, looked at stockinged feet by the hour and have never once seen a foot that did not possess that inevitable cavity above the toes where the front arch has dropped. Strange to say, these people are not aware of this, and if they were, I am sure that you would find them blaming the shoes they have worn.

But how many would believe you if you were to tell them that by properly exercising a few minutes each day they could raise their arches and keep them strong? And if you could convince them, what power on earth could get them actually to do these exercises? They all prefer to wait until the feet grow so sensitive and painful that it becomes necessary for them to buy shoes that by no means suit the taste of the fastidious lady or gentleman: shoes with low flat heels, broad toes and heavy arches.

The feet were made to be lightly walked upon; to be placed evenly on the ground, rolled forward upon and the ankles, hips, knees were made to bend, not to be held rigid. The arches in the feet are held up by muscles which extend up the leg. The Indians never had foot troubles. Nor the Ethiopians, who tread over rocks and stones barefooted. In these days of automobiles we never think of walking. If we tie up an arm it soon becomes useless and weak. Therefore the legs must be exercised, for inactivity or rigidity tends to weaken and stiffen the muscles, which in turn causes a heavy and jarring tread. The muscles soon let go their hold on the arches and we have flat feet.

Many housewives say, "I get all the exercise I need in my housework." Please believe me when I say that this is not true. Exercise should never be unpleasant work. The mental attitude has so much to do with it. We must *think* as well as *do* exercising. The woman doing housework thinks merely of finishing the task at hand. There is no room in her mind for considering any physical benefits she might derive from it. There must be the rhythmic, free relaxing and tensing of the various muscles to be exercised, and the definite thought that she is actually and joyfully improving herself. It must come from within.

In driving down the street one day I saw the mother of a pupil of mine walking ahead of me. I noticed her hard, uneven tread, her rigid feet were receiving the heavily dropping weight of her entire body step by step. Her elbows were pinched in at her sides and her head buried between her two raised shoulders. In short, she was painfully making her way toward town. I asked her to ride with me and she was most grateful, explaining she was out for exercise but believed she was becoming too old to walk. She was completely exhausted.

After painting in words the picture of her that I saw, I asked her to try my way, and promised to park a while before catching up to her, to allow her to experiment. I asked her to think for a moment about the good she wanted to do herself. Then I said, "Drop your shoulders and let your arms hang loosely, hold your neck loosely and your head up, loosen your hips, knees and feet, swing the legs from your hips and place your feet lightly on the ground. Feel that you are lifting yourself up instead of pounding the ground." Her face lit up; she started on her way. I watched as long as I could see her and when I finally caught up she waved me on my way. Evidently she had learned how to walk and enjoy it.

Most women that I say these things to merely answer me with, "Wait until you get to be as old as I and have walked as far. you'll walk differently, too." Very few are willing to try. They just know they cannot. And if they do try it once, the second time they are right back to where they were and have forgotten the simple trick.

This trick is merely to make the feet and legs—which were given us to walk with—actually do the walking, instead of trying to walk with tight hips, shoulders and neck. Think of the old example of the plank stretched between two tall buildings and the other on the ground. The person who walks across the first will stiffen, because there is danger. After all, we all walk on solid ground. Why not relax?

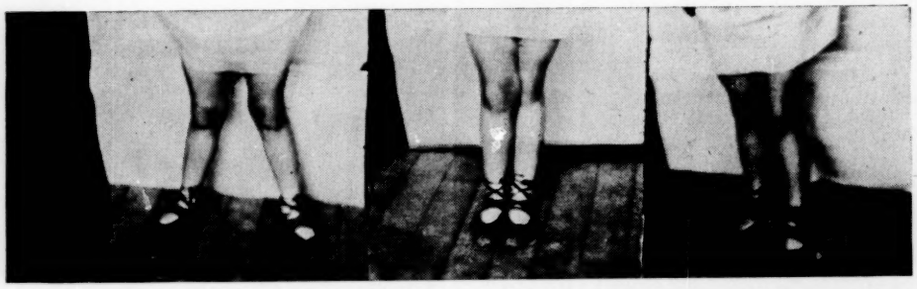
Stranger to me than all this unwillingness to rectify painful and sensitive feet is the fact that the public which frequents the movies and theatres, admiring the lovely figures of dancers, does not realize that those figures and personalities were developed through the actual dancing they see before them. A dancer to be pleasing must be strong, have a lovely figure. Do they think that these lovely creatures on the stage and screen waited until they were so beautifully developed to decide they were meant for the stage, and feverishly, in a short while, prepared themselves for their careers? I have seen little girls come in to my studio thin and fat, homely and plain, and in a few years of good work bud forth to be the loveliest creatures. If dancing and dance exercises will do this for professionals it will do the same for bookkeepers, housewives, school children, or anyone who cares to try.

Now about the exercises. To give a method for correction of all the various ailments of feet and legs in an article like this would be impossible. I have had children with weakened muscles as the result of infantile paralysis, cerebral hemorrhage, sprained ankles, broken bones, short and ill-fitting shoes, incorrect toe positions in dancing, improper flat and ballet dancing by faulty tread and improper landing from leaps, etc., and just from lack of exercise and from overwork or incorrect technique in dancing. With proper exercise I have corrected bowed legs, knockknees. And so we come to the subject of dancing.

Toe dancing and its preparatory exercises can be the making or breaking of the feet and legs. Many teachers allow pupils to do toe dancing without ever giving a moment's thought to the fact that this branch of work is not natural: a trick, one might say. The foot must be strengthened in its natural position first, before placing the weight of an entire body on the tiny bones of the foot, which in children are soft and pliable.

Then little or no attention is given the po-

(*Continued on page* 38)



Pictures of a five-year-old child whose feet were nine inches apart when the knees touched. Through proper exercise she is now straight. From left to right: before exercising; knees straightening but still overlapping a bit; knees almost straight

Teachers' School Opens

ABOUT a year ago, two celebrated teachers in widely separated branches of the art began dreaming and talking about an "ideal training school for dance teachers." Neither knew of the other's ambitions, but both were thinking of a school that not only would offer an outstanding faculty for teacher training, but would place an equal importance on character building and the development of a cultural background. Recognizing the tremendous influence of the dancing teacher on the minds as well as the bodies of her young charges, they formed, in their minds, an institution aimed to help dancing teachers to broaden their scope, and at the same time designed to attract the notice of young college men and women seeking a suitable vocation.

One of these dreamers was Evelyn Hubbell and the other was Mme. Sonia Serova. As time went on, Mrs. Hubbell decided to call a forum of teachers and discuss her idea. The following letter, which was written after that meeting, proved that others had also recognized the need, and crystallized her desire to go ahead with definite plans:

Dear Mrs. Hubbell:

Your little "get together" gave me food for thought. It is strange but years ago I *dreamed* of a normal school and went so far as to plan a two years' course in all types but specializing in the great need of technique, pedagogy and cultural development. In other words, ballroom dancing should have the cultural background and be a finishing school especially for school age. I also had a group of lectures on charm, hospitality, pedagogy and cultural background of other countries, etc.

Oh, I wish we could create in this country a desire for fineness among young people and I truly believe it is through such a school that it can be done, but we must impress our *young* teachers the real *vital* value of it and have no one leave the normal school who isn't inspired with the desire for character building and certainly the manner in which ballroom dancing is presented is of vital importance. To me steps are not nearly so important as style and attitude toward fineness. The pupils are the reflections of the instructors. I've always felt that if more time were given to the fundamentals of social etiquette and an examination in these fundamentals and style, rather than "what is a polka," etc., we would be helping a great many new teachers who have never given a thought to anything but steps. Give our pupils the basic steps, instill in them the fineness of ballroom etiquette, and they will pick up their own intricate steps.

I should love to see you at the head of a wonderful normal school with a group of serious-minded associates who are desirous of giving to their students a course so worth while that as they go out over the entire country as reflections of the school, they will *raise* the *standard* of ballroom dancing to such heights that no group of young people can be without it, and I *think* it *can be done.*

I'd like to spend an afternoon with you and discuss ideals. I believe we should dream to the heights of the ideal school and then come down to earth and say what can we do today to establish just such a school.

Sincerely yours,

Helen Keyes.

It was about this time that Mrs. Hubbell and Mme. Serova began comparing ideas and discovered that they had been striving toward a single ideal. Since then plans have steadily been going forward for the establishment of the institution that is announced this month —the Hubbell-Serova School of the Dance, a training school for teachers with a faculty that marks an association of five celebrated teaching specialists: Mrs. Hubbell, Mme. Serova, Jack Dayton, Karl W. Peters and Jacques Cartier.

The curriculum offered will include ballroom under Mrs. Hubbell, children's work and ballet under Mme. Serova, choreography and production under Jacques Cartier, tap and musical comedy under Jack Dayton, acrobatics, limbering and stretching under Karl W. Peters.

The first actual work in the school will not take place until the early summer, when a normal course is being offered. Until then, the time is being spent in preparation, and in the finishing of the season by the individual teachers. Headquarters of the school will be in the studios hitherto occupied exclusively by Evelyn Hubbell.

Mrs. Hubbell first achieved prominence in the dance field by attracting the attention of Mr. and Mrs. Vernon Castle, when that couple was at the height of its success and reputation. They had founded Castle House, a dance school, and Mrs. Hubbell was made directress of it, a post she held as long as Castle House existed. Since that time she has devoted herself exclusively to the teaching of ballroom dancing, both to teachers and the public at large. She long ago acquired the conviction that practically everyone is a potential pupil in ballroom dancing; hence ballroom is the largest field for teaching work. Working along these lines, Mrs. Hubbell has developed a large society following in New York and in mid-western cities, many society groups turning their children over to her completely for necessary training in the social attributes as well as ballroom dancing ability. She has made a point of covering London and Paris every year, in quest of new material, and plans to continue this practice, in order that the teachers studying with her receive the latest continental and English variations in addition to the American.

Madame Serova comes to the new institution after twenty years of teaching, during which she has constructed a reputation as an authority, in children's dances especially, though many professionals have been perfected in her studio. Her ability to create material so well adapted to the needs of out-of-town teachers for young pupils brought her into constant demand as a teacher of normal work for various associations. She has been a regular annual feature at the meetings of the Dancing Masters of America, the American Society of Teachers of Dancing, the New York Society of Teachers of Dancing, the Dancing Teachers' Club of Boston, and many others. Her own summer normal courses have become a landmark for a sizable number of teachers.

In the past three seasons Mme. Serova has been ably assisted by Jack Dayton, specialist in tap. He has appeared on the faculties of the Dancing Masters of America, Dancing Teachers' Club of Boston, New England Council of Dancing Teachers, the Dancing Teachers' Business Association, New York. A special feature of his normal work will be a course in tap technique, specially adapted to the needs of those teachers who lack a thorough grounding in technique and standard terminology.

Jacques Cartier is well known to New York concert and theatre-goers. Prior to becoming actively engaged with the work in the new school, he is sailing the end of this month for Paris where he is to be seen in a concert at the Theatre des Champs Elysee on June 1st. It is said that he himself will do sixteen different characterizations in this performance. Returning to assume his duties in time for the summer teacher's courses, his department will offer choreography and production, including theme material and dance design. There will be special emphasis on make up, costuming, lighting and the many details which are required for a final presentation.

Karl W. Peters—acrobatics, limbering and stretching—is the author of several standard works in his specialty, and has been a recognized authority in acrobatics and body-corrective work for several seasons. Originally working on the faculties of Mme. Serova and aJck Manning, he has lately been on the staff of the Ned Wayburn school. He has appeared twice on the faculty of the Dancing Masters of America, and has also taught for the New York D. T. B. A.

A phase of this plan that is of special interest is that it represents a further step in the recent tendency toward larger schools offering complete courses in at least three of the major divisions of the dance. The path of the specialist has become much more difficult in the past few years, unless it be a studio devoted largely to professionals only, such as many of the ballet schools, and most of the leading tap authorities. Pupils wanting a complete course, and out-of-town teachers having to be expert in several branches of the art, no doubt welcome this development as filling a constantly growing need.

An even broader phase, though, of the new school's aims is its emphasis on the cultural value of all dance forms in general life. The ideal will be, therefore, to instill a sense of the broad fundamental meaning of dance study in all those who enter the school.

DANCE EVENTS

(*Continued from page* 17)

roso, Conflict, Dissonant Egos, all the stock-in-trade of a practitioner of the modern dance striving to bring new plastic beauty to a world starved for spiritual vitamins.

Miss Pinska, however, has also a theatrical mind and inclination, and so we had a *Ritmos Espanoles* (Primitive — Classical — Modern) in which Miss Pinska tried to outdo the Radio City Music Hall. Here she was a fury of rhythm mounted on a platform and driving her dance slaves into a frenzy of Spanish passion.

It is unfortunate that Miss Pinska cannot find a place for herself in the theatre. She is a dancer of some accomplishment, but she is too distracted by the various movements in the dance and has nothing substantial of her own to offer. As a designer of certain stage spectacles she might be successful.

Her group was generally immature.

Ann Freschmann, Studio 61, *Carnegie Hall, N. Y., April* 27.

Miss Freschmann is said to be a ballroom and revue dancer. To this writer's knowledge the present event was her first appearance in concert.

She is a tall, handsome girl with an aptitude for interpretive dancing. She gave such numbers as the Sibelius *Valse Triste,* a Schumann *Schertzino,* some pieces of Debussy, Chopin, Brahms, etc. There is nothing for Miss Freschmann on the concert stage, for her type of dancing, unless done by a genius, has become completely obsolete in New York as an artistic medium. But she ought to attract the attention of theatrical producers.

(*Continued on page* 30)

Dance Teams

LAST month all spots began making plans for the summer, with consequent feverish activity among teams trying to set themselves for the hot months. To judge from the winter, this summer ought to be a record for hotel business, now truly coming into its own in a full swing of recovery from the lean liquorless years. No statistics have been compiled, but if all the redecorated hotel rooms in the country, with trick lighting, red leather seats, white-jacketed waiters, glass dance floors, tiers of tables, orchestras on platforms were to be counted, that would be a lot of redecorated hotel rooms. The cheerful note is that hotels can pay salaries, and in contrast to many night clubs, actually do pay them.

This department's guess is that as more and more hotels continue to splurge with bands and teams and singers, fewer small clubs will find any public response to their stuffy quarters, small dance floors, and stiff tariffs. Hotels appeal generally to the middle class, leaving a few sports for the snooties. Certainly this looks like a healthy development.

Speaking of snooties, the ever-so-ultra Rainbow Room has relaxed its vigilance against the man in civilian attire. No more, or at least for the warm months, will raised eyebrows greet the man who had no time to get home to change into his clawhammer or "smoking" and thought to bluff his way in amongst those who understand what it means to go to the Rainbow. From now on: no holds barred; and by inference, even slacks and sweaters are permissible, provided the bankroll is transferred to the pocket of the slacks.

JOE and BETTY LEE, under contract to FRED LE QUORNE and booked by DOROTY GRANVILLE returned this month to the Biltmore, N. Y., for ten weeks' guarantee. Their youth and freshness is given as an important reason for their quickening move toward the ranks of top teams. . . . They were preceded by REID and MELE, also booked by the GRANVILLE office.

JAMES and EVELYNE VERNON made a Warner Brothers short this month, in which they claim a record. The routine called for them to do a three-chorus one-step, which they did in record time of one minute and fifteen seconds. VERNONS aver this places them ahead of the former record for such a dance, two minutes flat, held by the MARVELOUS MILLERS.

CAPERTON and COLUMBUS opened May 6 at Pierre's, N. Y., with SHEP FIELDS band.

GEORGES and JALNA, about May 1, replaced MANYA and DRIGO in Chicago's Palmer House for a four-week toot. On May 30, MEDRANO and DONNA will step in.

MAURICE and CORDOBA are spending this month at the Lido, Montreal, but on June 1 they open in the Rainbow Room for four weeks.

ESTELLE and LEROY, just signed exclusively by HENRY W. HERRMAN, and now at the French Casino, Manhattan, will either go to the new French Casino in London, or take a hotel spot in New York or Chicago.

DARIO and DIANE opened May 8 at the Morrison in Chicago, on the bill with SOPHIE TUCKER, for their first Chicago appearance in some seasons. After six weeks there, they will return to New York in time to return to the Rainbow Room for the rest of the summer. Booked by the HERRMAN office. Also through HERRMAN, ROSELEAN and SEVILLE, who recently completed five months at the Morrison, Chicago,

JEANNE TYLER *and* GOWER CHAMPION, *pupils of* ERNEST BELCHER, *Los Angeles, were the winners last month of the dance contest sponsored by* VELOZ *and* YOLANDA

will probably go to London the end of this month to open at Grosvenor House June 3 for a six-week guarantee. And BERNHARDT and GRAHAM, having completed four weeks at the Buffalo Statler, were renewed.

BEUVELL and TOVA are at the Waldorf-Astoria, and the DE MARCOS continue to pack the Persian Room of the New York Plaza. . . . AVILA and NILE, back from a year abroad, did three weeks in the Rainbow Room this month.

COLLETTE and BARRY, a Canadian team last seen in New York at the Village Barn, are stopping shows nightly at the Hollywood Restaurant. They do musical-comedy type of work, and sell their youth and freshness well.

WALLACE and ELVADEE, playing hotels and clubs in San Francisco, have added character numbers to their repertoire. They have also formed a concert group, and will fill eleven engagements in the Bay Region.

RAMON and RENITA are in the Continental Room of the Stevens House, Chicago.

STUART and LEA have been engaged by the St. Louis Municipal Opera to appear in *The Merry Widow* the week of July 20, and *The New Moon* the week after.

HARRY LOSEE, who staged numbers in *At Home Abroad,* and two numbers for JACK WHITNEY, JACK MILLARD and ANNA AUSTIN in a recent RKO vaudeville unit—the first such in four years—also staged some numbers for PALMER and TAGGART.

VELOZ and YOLANDA played a special sixteen-day engagement at the Mark Hopkins, San Francisco, finishing May 9, after three months at the Cocoanut Grove, Los Angeles. Entertainment at the Mark Hopkins is supervised by Manager GEORGE D. SMITH.

NORMAN and McKAY, proteges of PETER VILLERE in New Orleans, closed recently at the Medinah Club, Chicago, and are playing Canada now. GONZALES and STURBENZ, and the WILKINS' were the recent team visitors to the VILLERE studio.

GOMEZ and WINONA appeared at the Roxy Theatre, New York, early this month—a repeat appearance on a stage where they have often stopped shows with their *Bolero.* Some observers thought they should have been used by Radio City the same week in FLORENCE ROGGE'S restaging of the RAVEL number.

TEAM DIRECTORY

Alphabetically Listed

JOE and BETTY LEE
Hotel Biltmore, New York
Excl. Pers. Mgr., Fred LeQuorne CI 7-7933

WALLACE & ELVADEE
William Taylor Hotel, San Francisco
Club Royal Hawaiian San Francisco

ELEANOR & SEYMOUR ROYCE
% Dorothy Granville, 30 Rockefeller Plaza, N. Y.

Fred LE QUORNE
1658 Broadway at 51st Street
New York
Phones: CIrcle 7-7933—7936
Baltimore Branch:
Park Ave. and Lexington
Baltimore, Maryland

Famous teacher and coach to the world's finest Dancing Teams
Unsurpassed instruction in
Exhibition Dancing
Waltz — Tango — Rumba — Bolero
— Modernistic — Musical Comedy
Tap
SPECIAL ROUTINES FOR BEGINNERS, ADVANCED AND PROFESSIONALS

Addison FOWLER and Florenz TAMARA
now appearing in London
SAVOY HOTEL
Doubling
BARCLAY HOTEL
American Concert Tour—Season 1936-37
Concert Mgt.—Arthur Judson, N. Y. C.

Free Lessons Protested

ACTION was taken this month by the organized dance teaching profession to prepare a protest to Washington against the spread of free dance lessons under the direct or indirect auspices of various government aid agencies, such as the National Youth Administration and divisions of the Works Progress Administration. The nucleus of a national committee of teachers' organizations has been formed to coordinate the feeling of protest.

Check-ups show that no part of the country is without one or another form of free classes. In Chicago, classes are given all over the city by the recreational activities of the Chicago Park District under WPA direction. The Chicago Association, sharing the views of many, at first felt that these free classes are not harming established schools, and that the children or adults who attended free classes would not in any case pay for lessons.

In Los Angeles, the WPA Recreational Department gives lessons all over the city. There the Dancing Teachers' Business Association was checking among its members early this month to learn what effect the free classes were having. General opinion among Los Angeles teachers was that free classes should be limited to health classes and folk dances, but that professional forms of the dance should be left alone in order not to compete with established schools.

From various sections of the country complaints have begun to reach officials of organizations. Near Los Angeles, one school had to close; another closed a branch; in New Jersey teachers have lost pupils; in Connecticut, free classes in Hartford attract a thousand children per week. Other communities, while having free classes, apparently have not yet suffered.

In Texas, the Texas Association is questioning its members closely on the effects of free classes.

Therefore, feeling that though the danger may at present be much exaggerated, but that there is no telling what the future may bring in the way of free classes to compete with established schools, the most important step thus far in connection with this situation was taken in New York on Sunday, May 3. Representatives of the Dancing Masters of America and Affiliated Clubs, the New York Society and the Dancing Teachers' Business Association, N. Y., met to form the nucleus of the National Council of Dance Teachers' Associations. It took the following action:

It drew up a resolution, closely following the ones previously adopted by the D. T. B. A. and the New York Society, and the one adopted the same day in Chicago by the Chicago Association, outlining the abuses which have thus far been discovered in the free-lesson policy of the relief agencies, and suggesting a series of remedies designed to correct these abuses. As this issue goes to press, the resolution had been approved by 20 associations.

It sent copies of this resolution to all other dance teachers' associations, with a letter explaining the situation and the need for prompt action. The letter asked that all groups join the National Council of Dance Teachers' Associations to emphasize its national non-partisan nature, and approve the resolution prior to May 19, a few days before the next meeting of the Council May 24, in New York City.

The letter also asks each association to send as many as three representatives to this meeting, and in any event to join the Council by approving the resolution.

At the May 24 meeting the Council will attach to the resolution the names of all the organizations approving it, and arrange for it to be presented to Harry L. Hopkins, national WPA administrator in Washington, as soon as possible.

The Council, in no sense a membership organization set up to compete with any existing organizations, represents the first time that all organizations have a unified way of expressing the views of the entire profession.

The resolution, as prepared by the Council, is as follows:

Whereas:

We believe that there is at this time a definite need for unemployed dancing teachers to receive government aid; and

We adhere to the principle that unemployed individuals, when placed on governmental aid projects, be given their own particular work to do; and

There are persons now employed in teaching dancing on various government aid projects (National Youth Administration, Federal Theatre Project, Recreational Project, educational projects, etc., etc.) who are not bona fide teachers of dancing in that they did not derive their chief means of livelihood from the teaching of dancing prior to receiving government employment; and

Free classes in dancing are conducted by such teachers on various Federal projects without any proper check on the ability of the pupils to pay a competitive price for instruction; and

Project teachers are supplied to many institutions (frequently endowed and tax-free) whose ability to pay bona fide teachers not on relief has not been properly investigated. This results in both unfair competition and increased unemployment.

These abuses constitute an undue invasion of a profession generally reserved to private enterprise. By unfairly attracting paying pupils away from privately owned and maintained schools and studios, they tend to and do deprive self-sustaining teachers of their means of livelihood, making them prospective recipients of government aid; and

The tendency of this undue extension of the government's educational function is to cause the eventual disappearance of dance instruction under private enterprise, the destruction of investments in property, and the nullification of the years of study and preparation undergone by present members of the profession. As a result, the art of the dance would cease to be a vital force in American cultural life.

And now, therefore, be it resolved that:

The various and proper governmental authorities be, and are hereby, requested to order the immediate remedy of these existing abuses, by:

Removing from their present tasks of teaching dancing all those who are not bona fide teachers of dancing; and

Ceasing the creation of, and discontinuing, dance classes where no bona fide dancing teacher has applied for relief; and

Submitting to the National Council of Dance Teachers' Associations for investigation and approval, the names and records of all persons on projects claiming to be teachers of dancing, or who seek to be placed on projects as teachers of dancing.

Dance Projects

Quite separate from the *dance-teaching* activities of some Federal relief agencies are the projects now running in New York, Chi*fessional* dancers, formed to produce dance works.

In New York, various factors have combined to keep the full quota of the Federal Dance Theatre under Don Oscar Becque unfilled. Though money was appropriated in January for the period up to June 30 for a personnel of a hundred and eighty-five, at this writing the project is giving employment to about one hundred. The Dancers' Association is exerting pressure on the authorities, including Mr. Becque, to force the filling of the quota.

Urgency is lent to the demands by the fact that the Association estimates that perhaps another hundred dancers, either unemployed or "frozen" in other projects, would be on the Project but for several rulings of the WPA which forbade additions or transfers to Projects after March 6. Pressure is being exerted to get this ruling changed, and also to make certain that the Project is continued after June 30, the deadline for all projects. Appropriations for the continuance of the WPA are before Congress now, but have not yet been definitely voted upon.

News of the New York projects' productions was published last month.

In Los Angeles and Chicago the projects for the relief of unemployed professional dancers are under the auspices of the National Youth Administration. At this writing it is not known whether there have been any difficulties in these two cities such as are being encountered in New York.

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Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

THE Dancing Masters of America announce the faculty for the two-week Normal School and one-week Convention to be held at New York City this summer. Headquarters for the entire three weeks will be at the Hotel Roosevelt.

The Normal School opens Monday, July 20. Those arriving early may register on Saturday afternoon, July 18.

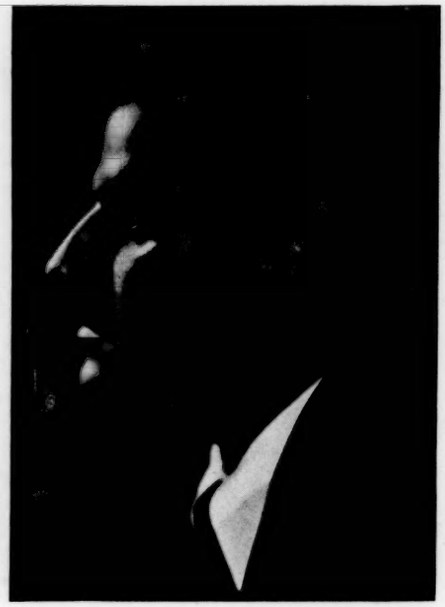
The selection of faculty for the Normal School is as follows: Mr. and Mrs. Ivan Tarasoff, Ray Leslie, Johnny Mattison, Judith Sproule, Edward Sinclair, Virginia Bott Sheer, Gretchen Berndt Schmaal, Karl Peters and John Lonergan.

The Convention opens on Saturday, August 2. Registrations will be received on Sunday afternoon from 2 to 5 P.M. The President's Reception and Ball will take place on Sunday evening, August 2, at 8:30. The Convention dance instruction program will start promptly at 9:00 o'clock Monday morning, August 3, lasting five days. Roderick C. Grant will be Master of Ceremonies.

The Convention faculty is as follows: Jack Manning, Sonia Serova, Ella Daganova, Bill Powers, Miriam Marmein, Sara Mildred Strauss, A. J. Weber, Edna R. Passapae, Chrystine MacAnanny, Oscar Duryea and Thomas Riley. Ballroom teachers will also teach Monday and Tuesday nights; Wednesday eve will be theatre night; Thursday eve THE AMERICAN DANCER will present a program of dancers; Friday eve the annual Banquet and Ball will take place.

General business meetings of the grand body will take place on Monday, Tuesday, Wednesday and Thursday afternoons at 5:00 o'clock. Nominations of officers and meeting place will be made on Wednesday afternoon. Voting will take place on Thursday from 11:00 A.M. till 2:00 P.M. Result of election will be announced at the business meeting on Thursday afternoon.

The first meeting of the D. M. A. directors and affiliated club delegate directors will take place on Sunday afternoon, August 2, at 2:00 o'clock, at the Hotel Roosevelt. Delegate Directors are as follows: Kent McCord, Club No. 2; Jack Frost, Club No. 4; Joseph Buechler, Club No. 5; Hazel Nuss, Club No. 6; William T. Murphy, Club No. 7; Thomas L. McGrane, Club No. 9; Jack Bowman, Club No. 10; Mrs. Gretchen B. Schmaal, Club No. 12; Bessie Burkhimer, Club No. 14; Ellen Douglas Norwood, Club No. 15. Delegate directors of other clubs have not as yet been elected.



Late this month, on the maiden voyage of the Queen Mary, CHESTER HALE *returns to New York after a long absence embracing Hollywood and London. He may settle down in Manhattan once again*

Affiliated Club News

At a recent meeting of the Florida Society, Club No. 2, Kent McCord was elected delegate director. The entrance examinations were complete and a board of examiners was appointed: Josef Castle, chairman; Myrtle Byron, Helga Ebsen, Louise Sterlin Shelly, Grace A. Thomas and Bonita Richardson.

Dancing Masters of Michigan, Club No. 4, held its April meeting the 19th in the Virgiline Simmons studio, Lansing, Mich. The program presented: Phil Osterhouse, tap; Louise Dickman, finished ballet; Gertrude Cundy, baby tap; Betty Westlake, advanced tap; Priscilla Mead, character; Theodore J. Smith, ballet; William McGuigan, ballroom.

Dancing Masters of North Carolina, Club No. 15, held its April meeting the 19th, in the Mary Lou Swift studio, Asheville. The teaching program included: Ruth Miller, tap; Jacqueline Dorminy, ballet and character; Frances Henderson, tap.

Ellen Douglas Norwood and Mrs. Richard Finley and the President were appointed a committee to superintend the dance number the D. M. of N. C. will present at the D. M. of A. President's Ball, New York, August 2.

April 26 the Louisiana Association of Dancing Masters, Club No. 6, met at the Roosevelt Hotel, New Orleans. Hazel Nuss was elected delegate director, with Peter Villere as alternate. The L. A. D. M. will also present a number at the D. M. A. President's Ball.

Associated Dancing Teachers of Southern California, Club No. 1, met April 19 at the Falstaff Tavern, San Diego Exposition Grounds, presenting a program later at the Ratliff Studio, including: Vera Getty, Venola Imrie, Senora Flores.

Membership

Allan Boyd of West New Brighton, Staten Island, has applied for membership in the D. M. A. Proposing members are Oscar Duryea and Bernie Sager.

The membership of F. W. (Daddy) Kehl has been transferred from the Florida Society to the Dancing Masters of Wisconsin.

Personals

Word has been received of the death of Oscar E. Ruther of Leavenworth, Kansas, who died Monday, April 20, at the Cushing Hospital. Mr. Ruther was in the hospital for two weeks suffering with heart disease, prior to which he had a severe attack of flu. Funeral services were held on Wednesday, April 22, at Leavenworth. Burial was on Friday, April 24, at St. Louis. Mr. Ruther was born January 11, 1862. He joined the D. M. A. in 1927 and attended almost every Convention since joining.

Pauline Kirkpatrick of Nashville, Tenn., reports the death of her sister, who died of pneumonia last month. She was a devoted member of her family and will be greatly missed.

Six State Meeting

April 26, Antlers Hotel, Indianapolis, was the date and place of the annual six-state meeting sponsored by Louis Stockman, D. M. A., and Secretary William Ashton of the C. A. D. M. Over one hundred teachers attended the full day program, which presented this faculty:

Phil Osterhouse, comedy song-and-dance; Nicholas Tsoukalas, Spanish; Myrtle Doris Pettingale, ballet and ballroom; Bobby Rivers, tap; Grace Bowman Jenkins, adagio; Louis Stockman, ballroom.

Teachers from Indiana, Illinois, Michigan, Kentucky, Ohio and Wisconsin attended the banquet in the evening and witnessed a floor show with a cast of thirty presented under the direction of Bonnie Blue La Shelle.

DANCE EVENTS

(*Continued on page* 27)

John Bovingdon, Town Hall, N. Y., April 29.

Bovingdon is an absolutely unique personality. He has taken the art of recitations with motions to the last limits. To see him in one number is to get the impression that he has developed a new medium of expression, but to see him in an entire program is to permit the original serious regard to disintegrate fast.

Bovingdon interprets monologs on social themes by pantomime and by gymnastic motions which often achieve the plasticity and grace of the dance. He calls his work "Portraits of a Changing World," and his subjects include *Red Army Speaks, Peasants Come of Age, Underground Printer* (a German printer of "underground" Communist literature). It is this extreme realism of his compositions which defeats him on a full evening's program, for the contortions of his body seem in odd contrast and begin to wear on an audience. Again, some of his conceptions are naively extravagant. There is one piece called *Evolution,* in which Bovingdon, naked to a brief loin strap, gives an interpretation of a prehistoric man emerging from what is known as the primeval mire. The feature here is a series of leaps on all fours, accompanied by grunts and samples of early world songs. The leaps are remarkable for gymnastic skill, but the whole effect is farcical.

At the close of the program a motion pic-

(*Continued on page* 32)

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DANCE EVENTS

(*Continued from page* 30)

ture of *Underground Printer* was shown. It was made by Thomas Bouchard and photographed by Lewis Jacobs. As one of the pioneer films of the dance it was interesting. Not much more can be said for it. There was displayed a good deal of skill in achieving variety through close-ups, angle shots, lighting effects, etc. The cutting, however, was poorly done and caused abrupt transitions. It was perhaps a mistake for Bouchard and Jacobs to select a soloist for a film. The material is too bare for a literal representation on the screen.

Playmus Guild, Barbizon-Plaza Concert Hall, N. Y., April 29.

The Playmus Guild is a new organization which hopes to establish a subscription series of concerts in which contrasting artists are offered to the public on one program. This was the first event. The artists were Persa Ravel, Spanish dancer, Lucie Stern, pianist, and Alfred Chigi, baritone.

The idea is worth encouraging. The formal concert is quite often monotonous, and the inclusion of a dancer or an actor—as planned by the Playmus—may popularize the proceedings.

Miss Ravel gave the *Intermezzo* from *Goyescas,* by Granados, *Gitana,* by Longas, *La Silvera, by Valverde,* two folk tunes dances and *Jota Aragonesa.* She is a dancer of limited ability but made a pleasing picture and drew applause from the audience.

Anita Zahn and Her Duncan Dancers in "Arouse and Beware," Dance Drama. Biltmore Theatre, N. Y., May 3.

This was an ambitious undertaking. Besides Miss Zahn and her group, an orchestra of twenty members of the Philharmonic- Symphony Orchestra played a special score by Mary Shambaugh, and Blanche Yurka and Richard Hale recited verses by Walt Whitman "to set the mood for the dances." The scenario covered *Dreams Over the Cradle, Span of Youth* and *Cry Over the Battlefield.* In the last section "a mother is searching for her son and the dead arise and re-enact the course of events which led them to war."

California, by Dorothy Bock Pierre

Aztec-Mayan Interpretations, the Dance Theatre, Los Angeles, April 26.

At last a group with sufficient vision have had the patience and enthusiasm to delve deep into the early history of the American continent, and recreate the dances and legends of the Aztecs and Mayans.

Through the unfortunate invasion of their country by unthinking and avaricious Europeans who tried to the best of their ability to stamp out the extremely ancient and high culture of these people, much of their art and history has been lost or hidden. In the last twenty years archeologists have come to realize that here on their own continent is a treasure of the utmost importance to historians of the people, and they have brought to light a wealth of the art and lore of these early people.

Months of research were spent poring over the archeological and ethnological discoveries of Chichen-Itza, and the pyramids of Cholula and Teotihuacan. Costumes, masks and sculptured images were photographed and copied faithfully in masks and costumes for the dances. Legends were translated from the meagre hieroglyphs and records which had been preserved. Fragments of music which had been preserved through the ages were elaborated upon.

The instruments of the Mayans and Aztecs were various kinds of percussion instruments, reed flutes, gourds, shells, and instruments of this type bearing the names, *huehuetes, sonjas* and *Chirimias.*

The leader of this group is an American girl, Gertrude Knowlton, who danced and taught dancing in Mexico for some time, and is now a naturalized Mexican citizen. She worked out her idea, and received the approval and full cooperation of the Mexican government in the use of governmental archives, and museum collections and libraries for her research. In fact, she worked out her dances and then showed them to the museum authorities, who assisted with suggestions and corrections until they were as perfect and authentic as possible.

There are four dancers in the group, three men and one woman, Miss Knowlton, or Detru, as she is known in the group.

There is no question but that the dancers are all well trained in ballet technique, and they are all very fine dancers, having excellent control and understanding of their work, but their interpretations are entirely of the modern type. This leads to interesting speculations of the dance as a whole, for in this group so much history is covered in a moment's time. Using ballet as a foundational technique, they employ everything of the modern dance to recreate the ancient dances and feeling of one of the most ancient races.

It is rare to see a dance group with such beautiful and painstakingly conceived costumes; and I have never seen such perfect masks. The entire effect of authentic costumes, masks and music, with dramatic myths and legends of these most important primitives, is a thrilling experience too seldom experienced in the dance theatres.

The program consisted of twelve numbers running from religious ritual and folk legends to a war dance; and they gave one a sense of the deeply religious, completely artistic conceptions of the people. The Mayans had one of the most highly developed cultures of the early people, and Detru has succeeded in preserving and imparting this feeling to her audience in a remarkable degree.

It is impossible to overestimate the importance of such a movement. It has a tremendous appeal purely as entertainment, but it undoubtedly will encourage others to delve even deeper into American antiquity, and may lead to a great renaissance of early American art and culture.

If this group does not go East this year, certainly what will be the gain of the West Coast will be a great loss to the rest of the country, for every American should see this, the first step in American dance art, which today opens a fertile field from which to build.

The program was sponsored by Ricardo G. Hill, Consul of Mexico, to Los Angeles.

Annual Dance Recital, Royce Hall, Los Angeles, April 30 *and May May* 1.

The annual dance recital of the Physical Education Department of the University of California at Los Angeles was a notable and noteworthy concert.

Martha B. Deane, Associate Supervisor of Physical Education and dance instructor, who is consultant for the State Youth Program, was the Director, assisted by Robert Tyler Lee, who designed the costumes.

A note in the program states: "This program is the result of experiments in the integration of music, movement, light and color. We invite you to look at it in the same way you listen to the music."

The program consisted of seven numbers which thoroughly carried out this idea, much to the genuine delight of a large audience.

There were no solo dances and every number was so beautifully planned for group massing and movement that the injection of a single personality would have considerably lessened the effect of the artistic whole.

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SPANISH DANCES

(*Continued from page* 15)

Spanish dancers have never had any ballet training, and that such training may even be a handicap in some instances.

"For the *bolero,*" she admitted, "and possibly one or two other dances, ballet work might be an aid, but it does not allow the necessary abandon and spontaneity and freedom of the harmonic beat which distinguish Spanish dancing from other kinds of dancing."

Clarita Martin advises the young Spanish dancer to beware of undertaking flamenco numbers, at which so many have tried their hands and failed.

"Music that is the most metrical would be the first to study," she said, "and the flamenco would be the very last, since these dances require the guitar to be most effective. A very keen sense of rhythm, plus a definite Gypsy feeling, are also essential."

Much of Miss Martin's own composition has been done to the guitar, and in this regard she says:

"Composing to the guitar is somewhat different from composing to piano numbers, for hardly any of the music is written. I choose from the various *falsetas,* or airs, the ones which I wish to use with the *rasgueado* or strumming accompaniment, and work out with the guitarist the color variations. I keep strictly to the type of dance I am arranging in regard to the music and the steps."

Clarita is a little dubious about advising the aspiring young Spanish dancer to head directly toward concert work.

"It is expensive to build up a reputation," she said, "and I would advise hotel work to begin with. It is now on a much higher plane than formerly. And as for the continued popularity of Spanish dancing itself, I don't for a moment anticipate any slump. It may appear to come in waves, but any art which has come down through the centuries cannot be considered a fad. I am sure that it will be popular as long as it continues to excite audiences, and it will be exciting as long as Spanish music brings a response in the heart."

N.Y.S. BULLETIN

by WILLIAM E. HECK

Secretary-Treasurer

The New York Society of Teachers of Dancing held its final meeting of the season on Sunday, May 3, at the Hotel Astor, followed by the annual May luncheon, attended by seventy-five members and guests.

Under the direction of Program Chairman Oscar Duryea, the following program was presented: Jack Manning in tap; Tamiris, guest teacher, modern; Florence Topham, authentic Swedish dances in costume; Thomas Riley, ballroom.

The meeting ended with the election of officers, the following newly-elected officials taking office at once:

President, Roderick C. Grant; First Vice-President, Ross D. Ackerman; Second Vice-President, Clara I. Austin; Secretary-Treasurer, William E. Heck; Directors: A. J. Weber, Elsa Heilich, Gertrude Tait, Oscar Duryea, James L. Whitton. Following the election, President Grant made these appointments: Program Chairman, Doris Weber; Publicity Chairman, Clara I. Austin; Membership Chairman, Anna Cross.

During the dancing which followed the luncheon, Joe and Betty Lee, dance team at the Biltmore Hotel, and La Muthiamita of the Angel Cansino Studio, performed. There was also discussion and demonstration of new and old American dances, Dorothea Duryea repeating her demonstration of the fox trot.

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BALLET

(*Continued from page* 18)

cipals, Dorothy D'Albert and Homer Eldred. However, the stage setting for this piece left a great deal to be desired and the lighting failed to bring out the maximum of convincing effect. The premiers danseurs were further handicapped in their efforts in this offering by a possibly-too-large ensemble, but, all in all, the experiment was gratifying inasmuch as the music was eminently melodic and the story got across to the audience through skillful production and intelligent pantomime.

Once again, this performance rendered by the Cleveland Ballet, the first time it has ever worked with an orchestra, turned out to be a personal triumph for its maitre de ballet, Sergei Popeloff. A former partner of the incomparable Anna Pavlowa, Popeloff is rounding out his fifteenth year as a dancing master in the city of Cleveland. During that time, he has watched his pupils dancing successfully in many parts of the world. And now the formation of the Cleveland Ballet, a civic enterprise, under his guidance, is the culmination of a lifelong dream, an achievement which has attracted nation-wide attention.

News

BLAKE SCOTT has been signed to stage the dances for the annual opera season of the Cincinnati Zoo Opera Company. He will also appear in three performances of RAVEL'S *Bolero* with RUTH PAGE.

On April 19 JESSE L. LASKY, JR., son of the producer, married DONNA DRAKE, member of the American Ballet.

One of Pavlowa's favorite ballet roles was in the ballet *Pygmalion.* This ballet was introduced to the Marinsky Theatre in Petrograd by ALFRED BEKEFI, and is still performed there in the same way. This ballet is looked upon as a family heritage of the Bekefi family, and MARIE BEKEFI, in Hollywood, is now training her students in its difficult roles.

CATHERINE LITTLEFIELD'S Philadelphia Ballet Company has been signed for one of the most unusual engagements ever accepted by a ballet organization: that of giving two performances before the national convention of the Democratic Party this summer.

Final plans are now being made for the ballets to be presented during the coming Hollywood Bowl season. The season is being somewhat curtailed this year and there will probably only be four ballets instead of the six presented last year.

London this and next month is the scene of what looks like a hand-to-hand struggle between two ballet companies: COL. DE BASIL'S Ballets Russe de Monte Carlo, with LEONIDE MASSINE as maitre de ballet, and the newly organized Monte Carlo Ballets Russe, sponsored by RENE BLUM, with MICHEL FOKINE as maitre de ballet.

This new company marks the return to ballet activity of FOKINE, and for the occasion he has created two new ballets, *L'Epreuve d'Amour* and *Don Juan.* They, and other ballets, will be danced by a company headed by VERA NEMTCHINOVA, HELEN KIRSOVA, MARIE ROUANOVA, ANATOL VILTZAK (recently in New York with the American Ballet) and ANDRE EGLEVSKY.

The new company opened at the Alhambra May 8 for four weeks. The de Basil company is to open at Covent Garden June 15.

DANCE CONGRESS

Previously announced for May 20-27, the Dance Congress has been advanced to May 18-25, at the Kaufman Auditorium, Y. M. H. A., Ninety-second Street and Lexington Avenue, New York City.

As this issue goes to press, the complete program has not been learned, but may be reported in part:

Four forums, one to an afternoon, will be given to the discussion of dancers' problems.

The Dance in a Changing World, under Chairman Sophia Delza, will present papers from Franz Divoire for France, Rachel de Balmori for Sweden, Frances Toor for Mexico, Cyril Rice for England, J. Monfort for Spain. The speakers will be: Gervaise Butler and Jerome Bayer on modern dance; Anatole Chujoy on ballet; John Bovingdon on the dance in Russia; Helga Weigert on Germany; Elizabeth Burchenal on folk dancing; Al Saxe on the dance in the art theatres; Robert Alton for the dance in the theatre, and a paper from Elizabeth Selden on the dance in the West.

Under Chairman Nadia Chilkowsky, the Economic Status of Dancers will be discussed by Frances Hawkins, concert manager; Ralph Whitehead, of the American Federation of Actors; Phil Barb, of the Artists' Union, anu others.

Under Chairman Elizabeth Van Barnevelde, a Survey of Dance Organizations will be conducted. Among the speakers announced is Ruth Eleanor Howard, Publisher of THE AMERICAN DANCER.

Dance and Criticism will be discussed by speakers under the chairmanship of Edna Ocko, who will speak herself, in addition to John Martin, of the New York *Times;* Louis Horst, Doris Humphrey, and others.

Evening performances will be given by a large number of dancers and their groups under the supervision of Tamiris, including: Benjamin Zemach, Charles Weidman, Tamiris, Anna Sokolow, Gluck Sandor, Arthur Mahoney, Esther Junger, Doris Humphrey, Gertrude Hoffman, Martha Hill, Martha Graham, Jane Dudley, Sophia Delza, Miriam Blecher, Fe Alf.

C.A.D.M. BULLETIN

by WILLIAM J. ASHTON

Secretary-Treasurer

On Sunday, May 3, the Chicago Association held its May meeting and annual homecoming party at the R. G. Huntinghouse Dancing Academy.

The faculty arranged for the meeting was as follows:

Phil Osterhouse in a musical comedy routine, repeated by special request from the recent six-state meeting in Indianapolis where it had an instant success.

A ballet number by Virginia O'Brien, a tap number by Bobby Rivers, a children's novelty number by Billy Warmolts and ballroom variations by Louis Stockman.

Members of the Dancing Masters of America of the former Fifth District were welcome as guests.

The days' program was finished with a supper, during which a floor show of pupils and professionals was executed, with the Secretary as M. C. Pupils of the following schools were presented: Helen Steinman, Jessie Charleston, Billy Warmolts, Berenice Barbars, R. G. Huntinghouse. The professional part of the program was well taken care of by Mr. and Mrs. Jay Gallagher and J. Allan Mackenzie with one of his tap pupils.

The meeting was attended by over two hundred members and guests.

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YOUR FEET

(*Continued from page 26*)

sition in which the foot is placed on the floor. Not only must the foot be strengthened, but the sides of the ankles and the knees also. This is a study in itself. Consider a straight slender stick. When standing on end, perfectly straight, it will hold quite a heavy weight, but if tilted it will crack under weight in its weakest spot. Our legs are built straight, and will hold our weight if held so, but in toe dancing, if the reverse is the case, some part of the leg or foot will suffer.

The same is true of a tree. If its trunk has not grown straight the weight of its fruit will strain it, and nature comes to its aid by forming a heavy nob at its weakest spot. So it is with our dancers. Nature will develop a heavy muscle in the calf of any leg that is put to too much strain. If the ankle, for instance, is not forced over in the toe shoes, the leg must overwork to keep the dancer on her toes, and we have a knotted muscle.

These mistakes of teachers and dancers are the reasons why so many people feel that toe dancing is injurious to children. On the contrary, with this branch of work more straightened and strengthened feet and legs have walked out of my studio than I can make an account of here. Infantile paralysis cases have become excellent toe dancers; girls who had found it necessary to wear only flat-heeled shoes have gone back to their "dressy" type; and dozens who had been dancers and had been forced to give it up because of injuries from faulty training, have gone on with it and reached heights they never dreamed of.

The field to be covered is so vast that lack of space prohibits even touching on the dance technique. However, to correct the arch ailments, which in themselves may be minor, but will lead to very serious trouble, is a more or less simple matter. The exercises given in schools or by doctors or foot specialists are all very good if properly taught, but this seldom happens. For instance, the towel or marble-gripping with toes. To obtain the desired effect no towel or marble is necessary. If the teacher will explain the formation of the arch to the pupil, and stress the fact that bones should be held up with muscles, the brain will supply the marble.

Simply place the bare foot flat on the floor, toes pointing straight to the front, and by pulling the point of the toes toward the floor, raise as much of the foot off the floor as possible. In other words, try to round the foot so that only the heel and tip of the toes touch the floor, pulling the middle of the foot as high as the muscle will draw it. Be sure the outside of the foot is raised so the joints of the toes are straight across from little toe to big toe. The little toe joints must not slope to the floor; in fact, they should be raised higher than the inside. Then relax, allowing the foot slowly to rest flat again. Repeat this slowly and evenly, making special effort to pull up, and not push down. If the pupil understands the function of the muscle the added mental help will bring about a much quicker cure. As the muscles strengthen, the entire foot, still curved under, can be raised, leaving only the heel on the floor.

The exercise of raising to the toes should also be carefully explained. The muscles which hold up the metatarsal arch extend up the leg. As you roll to the toes they can be seen and felt. This exercise, like all other exercises, can be well done to advantage, or badly done to disadvantage. Again stand flat with toes to front. Roll gently and evenly to the toes with an upward pulling movement of heel, not a downward pushing of toes, but be sure not to use only the inside of the foot. Generally the muscles toward the little toes are weakest, and we lean away from them to the big toe. The teacher should watch constantly that all ten toes are working. Then when the highest point of the lift has been reached, gently and slowly carry the foot down to the flat position, being sure not to drop quickly. These two exercises, properly done, will strengthen the muscles, and they in turn will hold up the arches.

Aching, painful feet rob us of one of the greatest, most joyful forms of exercise—walking. Most of us merely pound our heels on the pavement, pull up the other foot and pound that heel next, and by that means we get to where we want to go. If only everyone could experience that marvelous buoyancy, that sense of physical well-being which proper posture and rhythmical, light walking gives us!

If we would place our heels on the floor gently, then by rolling to the front of the foot send the body forward until the leg is stretched straight back from the hip joint, with heads held up, shoulders down and relaxed, we would find walking a much more exhilerating exercise.

D.T.B.A. BULLETIN

by ROBINA SWANSON

Secretary-Treasurer

The Association held its regular monthly meeting in the Colonial Room of the Hotel Park Central, New York, on Sunday, May 3. Well over one hundred members were in attendance, despite the fact that recital season is in full swing.

Karl Peters, assisted by Mary Lowndes, gave a demonstration and lecture on adagio work; John Lonergan taught one of the Astaire-Rogers type of numbers and Marion Howell and Thomas Parson presented beginners' ballroom work.

A report on the progress made by the Advertising Censorship Committee was made by President Parson. As a result of this report, the following resolution was offered by Frank Howell and was unanimously adopted:

Whereas: Certain advertising methods, consistently opposed by the entire ethical element of the profession are nevertheless still used by some dancing schools and teachers; and

Whereas: Some newspapers, magazines, etc., whose cooperation in eliminating this evil has been requested, still continue to accept advertising containing objectionable features; therefore

Be it Resolved: That the D. T. B. A., through its officers and Advertising Censorship Committee, exert all possible pressure on the offending newspapers, magazines, etc., to bring these abuses to an end for the protection of the public and the betterment of the profession.

Plans are underway for a campaign in which the names of offending schools and publications will be circularized to as many persons as possible, calling upon them to aid in this fight against unethical practices. To date the New York *Times, World-Telegram, Herald-Tribune, Daily News, Daily Mirror,* New York *Sun* and Donnelly's Telephone Red Books have been asked for cooperation. The *Herald-Tribune, World-Telegram, N. Y. Times* and Red Books have offered this cooperation. The *Daily News* and *Mirror* have ignored the plea.

The action taken by the Association in regard to the spread of free dancing lessons under Federal relief auspices is reported elsewhere in the magazine.

The next meeting will be held on Sunday, June 7, when a faculty consisting of John Lonergan, Johnny Plaza and Lillian McGregor will present working material in tap, acrobatic and ballet.

The Chicago Association of Dancing Masters Announces Its Annual Normal School and Convention Beginning Monday, Aug. 10 and ending Saturday, Aug. 29

The Normal School opens Monday, August 10th, and continues until Saturday, August 22nd. Fifty-four hours of work each week in the Normal School. The Normal School will be held in the Louis XVI Ballroom of the Sherman Hotel.

The Convention opens Sunday, August 23rd, and continues until Saturday, August 29th. As in former years it will be held in the Gold Room of the Congress Hotel.

Teachers of national reputation and all prominent in their respective departments of dancing have been engaged for this year's faculty. We submit the following faculty members for your consideration:

BALLET DEPARTMENT: Veronine Vestoff, Ballet Master. Berenice Holmes, Lydia Arlova and Lucien Prideaux, Ermie Schultz and Mme. Ludwig.

TAP DEPARTMENT: Jack Manning, Leo Kehl, J. Allan MacKenzie and Bobby Rivers.

MUSICAL COMEDY and NOVELTY NUMBERS: Arthur L. Kretlow, Elizabeth and Frances Henderson, Dorothy Donelson and Virginia O'Brien.

CHILDREN'S WORK and BABY DANCES: Edna Lucile Baum and Dorothy Bonner.

SPANISH DANCES: Senor Angel Cansino.

CHARACTER DANCES: Alexander Kotchetovsky.

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OBSERVER

(*Continued from page* 17)

On next three M make complete L Turn:

1	Side L	S
2	Cross R over L	Q
and	Side L	Q
1	Cross R over L	S
2	Side L	S
1	Cross R over L	Q
and	Side L	Q
2	Arch R	S

4 M.

2

1	Step fwd. R between self and partner (lady L back of R) at same time inclining body slightly R	S
2	Hold that position	S
1	Waltz fwd., inclining body slightly	Q
and		Q
2	L	S

2 M.

2	Repeat last two M.	

4 M.

3

1	Habanera fwd. R (R fwd., L back, R fwd.) making ½ turn R	Q
and		Q
2		S
1	Habanera bkwd. L (L back, R fwd., L back) completing R turn	Q
and		Q
2		S
1	Step fwd. R, making ¼ turn right so L side is toward line of dance	S
2	Side L, making deep bend	Q
and	Step R in place	Q
1	Arch L to R	S
2	Between last count (1) and following count (2), pivot left with weight on right heel and step back into preparatory position	S

4 M.

4

1	Fwd. R, making	S
2	¼turn R	S
1	Side L	S
2	Cross R over L	Q
and	Side L	Q
1	Cross R over L	S
2	Side L	S
1	Cross R over L	Q
and	Side L, face into line of dance	Q
2	Arch R to L	S

RELIGIOUS DANCE

(*Continued from page* 13)

rendering incomprehensible its inner pattern. The form must not be weakened by the various confusions that assail a mortal's mind. It must be a transplacing to a different level for interpretation of the idea, a momentary severance from the world of well-known human fact. The interpretation should only color the abstract thought of prayer with verity, and should not obtrude upon the absolute design of the dance.

"In my opinion the abstract religious dance is, contrary to the usual theory, less a symbol than an actual expression of spiritual ideas. When we choose a concrete literary or historical theme, by enacting it we present a symbol of some past religious civilization, or perhaps of all people and their religious reactions. But if the theme is unrestricted by time or personality or creed, and if the interpreter's medium is sufficiently complete to obliterate any sense of physical incapability, then the spiritual, abstract thought becomes a living, speaking thing. It becomes an expression in a definite spiritual form of religion.

"And the abstract religious dance always gives the sense of there being something even yet more consummate and humanly untouchable beyond.

"Always escape the body and its obvious magic, giving only the spirit conception: the Idea; achieved through mental and spiritual concentration on things inaccessible, the ultimate and the eternal."

Benjamin Zemach's religious dances are an example of concrete religious expression in movement. He originally tried to discover the secret of what he termed "Bible" movement: a movement with no set form, but which would contain the greatness and the heroic breadth of the Psalms. Thus his dance form began to be universal, for though the Bible is the greatest literature of the Jewish race, it is also the handbook of all Christianity. Zemach was "concrete" in his expression of Biblical themes. In his Chapter from the Psalms (XIII)—"How long wilt Thou forget me, O Lord?"—one sees a venerable patriarch clothed in white, leaning upon a staff and stretching forth a tremulous hand toward the Supreme Being. In the group dance, *Ruth,* three of Zemach's dancers portray Naomi, Orpah and Ruth. Their movements illustrate the Biblical story and beneath each gesture is a deep meaning: a meaning having to do with the character of each woman as well as with the trend of the story.

Ruth St. Denis has also turned to the religious in the dance. Her dancing is neither concrete nor abstract, but *literal.* Actually, she and her choir dance to the music of the old, old hymns. Religious quotations are read and little sermons are given.

Somehow there is lacking the inner spirituality so necessary to a service of the sort. The gestures, movements and facial expressions seem merely external. Perhaps this happens because there is not, in her smaller performances, the illusion of space, as there is in the theatre. Doubtless with that element added the result would be more satisfying. But then the performance would become theatrical, not religious.

Ruth St. Denis says (and her words will have a powerful effect on sacred dancing):

"Not that art is a religion to the artist, but so that every artist shall lend his talent to the All-Powerful; so that it will develop from a consciousness of self to one of the universal. Some day my sacred choir will not have to do mundane things in order to exist. The members will be able to devote all their time to this movement. And when that day comes, they will all say with me, 'I, the dancer, bring my body to You, Lord!'"

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